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ON THE COVER Who better to design the cover of our youth issue than a keen pair of students from OCAD's advertising design program? We asked fourth years Kim Proctor and Nick Anderson to create a representation of their online universe. The result represents the way social media is lifting us into a higher, more complex realm of communications, but making us long for our old, physical interactions. Heavy.

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I miss the Cola Wars

At *strategy*'s recent Shopper Marketing Forum, keynote Herb Sorensen observed that too much time is spent on "fixing the stuff that's wrong" rather than taking care of the stuff that works.

The scientific advisor for TNS's Retail & Shopper practice was referring to the category management predilection to bolster weaker performers, rather than focusing on moving top brands faster. His premise, backed by studies, is that if it's easy for shoppers to find what they want, they're likely to buy more. "The faster you sell, the more you sell. I've measured seconds per dollar, and every second longer costs." He points out that the mass retail move to self-service means that the system focuses on attracting consumers, not selling to shoppers.

The mislaid emphasis on fixing what's wrong rather than focusing on what's working arguably extends to other aspects of marketing. For instance, many brands have ambitious digital aspirations, particularly when it comes to reaching youth. No one wants to be left out of cyberspace, so to digitally "engage" youth, brands have embarked on all manner of elaborate social media programs and user-generated contests.

But does it all link back to "the stuff that works"? Not so much. If the fundamentals aren't covered, digital forays may be more distraction than attraction.

There are a lot of overly optimistic brand status assessments in the digital space. If a brand has an attitude, purpose and place in the retail universe that is laser-clear going in, they can give consumers control with confidence. But not all brands have the authority to go there.

Perhaps the poster child for laser focus and achieving clarity with its associative marketing strategy is the soda category. People aren't just buying pop, and that's why Pepsi's "Refresh Everything" project strikes me as an example of focusing on what's good. "Refresh" leverages social media to donate \$1 million to charities, while tapping into Pepsi's historical penchant for celeb hook-ups, in addition to newer trends such as crowdsourcing and the current crowd-pleaser, giving back.

Listening to and being led by consumers isn't a new thing for the brand. Pepsi's iconic Claude Meunier campaign in Quebec, considered a big contributor to Pepsi's top cola status in Canada, has been running since the '80s and came about in response to cultural preferences.

Reading about the heady heights of the Cola Wars in the '80s (see Tribute, p. 47) takes me back to a time when the world of advertising was fearless and outrageous, and its practitioners had more than a little *Spy* vs. *Spy* in their blood. Pepsi's top secret team in London plotting, scheming and racing to beat Coke to market with its own cherry cola not only scored the "new" coup at retail, they no doubt recharged every Pepsi marketer on the planet. Even more so than blowing up a building just to fire up the Diet Coke/Diet Pepsi rivalry (see p. 50 for more on that).

And it got noticed. A wiki entry on Cola Wars pop culture sightings includes a mention in Billy Joel's "We Didn't Start the Fire" and in *South Park*'s "It's Christmas in Canada" episode (apparently we were "devastated by the Cola Wars,") and *The Onion* wrote about a "memorial" for the jobs lost in the fray. There's even a Melbourne punk band called Cola Wars.

Although Coca-Cola is number one in most of the world, Pepsi behaved as leaders here and won by taking care of the stuff that works (like the Claude Meunier campaign which, in this age of globalism, is Pepsi's longest running ever) and by instilling a strong, pervasive focus on retail across the organization.

Maybe fiercer focus and more bloody-minded leadership could help today's brands stay on course and not be distracted by the tactic du jour, which seems to claim more casualties than the Cola Wars ever did.

Cheers, mm

Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*

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The tipping point?

It's not often that you're swept into the middle of something that's about to pop. That's about to become huge.

Yet that was precisely the feeling among the 250 or so delegates at the first annual Shopper Marketing Forum in Toronto. The networking was ferocious in a room filled with A-list CPG marketers and retailers, and the audience eagerly ate up everything the speakers had to offer.

And why not? This was, after all, the first major shopper marketing event in Canada, and there's much to be excited about. As traditional marketing programs are failing to deliver widespread sales lifts – and market share among leading brands declines – retailers have begun to more directly dictate how brands spend their marketing dollars. The major shift has been towards in-store media.

And that's where shopper marketing comes in. For those of you who are unfamiliar with the term, shopper marketing is essentially any insight-driven marketing activity in a retail environment that compels shoppers to make a purchase. Needless to say, it's deeply rooted in trying to first understand shopper behaviour.

I could rattle off a litany of eye-glazing statistics that illustrate the growth and promise of shopper marketing, but I'll refrain. The main thing to note is that it has never been more important for brands and retailers to collaborate – which is why agencies need to stand up and take notice. Things like TV spend have already felt the effects of marketing budgets migrating towards in-store activity. What started as a trickle is fast becoming a flood.

By the end of the Shopper Marketing Forum, it was clear that there's a sizable gap – chasm may be more like it – between people's interest level and their knowledge level. In fact, we're considering expanding next year's forum to two days. There's a lot of ground to cover. In the meantime, we've decided to produce a sponsored supplement in our July issue that deals with all things shopper marketing. If your company has something to say on the subject and you'd like to get involved, please get in touch with Carrie Gillis (carrie@strategy.brunico.com; 416.408.0863). It's a great way to spread the word about a corner of marketing that will soon become a dominant force in retail.

Until next time,

Laas Turnbull, executive VP, Brunico Communications

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Clockwise from top left: shopper marketing guru and event keynote Herb Sorensen holds court; the LAUNCH! store on the floor; LAUNCH!'s Shaun Smith and Robyn Gorman enjoy a Steam Whistle and hand out prizes during the cocktail; an industry panel discusses and debates the future of shopper marketing; Sean Diamond of UTours (left) and speaker Matthew Ego of research house Booz and Co.; Rupen Seoni (right) of Environics Analytics speaks with a delegate at the Environics booth.

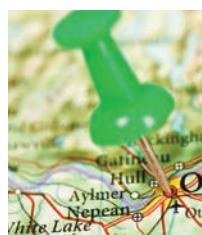
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PAGE S31



**ACTING
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WITH FLYERS**

UPCOMING SUPPLEMENTS

June 2010

The Power of Print

Newspapers may be bruised but they're far from broken. Now that the recession is easing its grip on the industry, brands are starting to spend again. In other words, there's no better time to showcase the strengths of your publication and its numerous offerings.

Produced in association with the CNA/CCNA, *strategy's* June issue will feature a supplement that covers the newspaper and community newspaper industries, including NADbank numbers and coverage of Ink & Beyond.

Don't miss this unique chance to promote your brand to Canada's marketers and media agencies. For more details or to book now, contact Carrie Gillis at 416-408-0863 or carrie@strategy.brunico.com.

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ASKING CANADIANS

You may not skateboard to work or have a Twitter account...yet. But chances are if you're the parent of a teen, some part of their universe has seeped into yours. Perhaps you find a certain bubblegum-pop song a little too catchy to ignore, or you wake up early to slay assassins on the PS3. We wanted to know what teen-targeted brands also have adult appeal, as hard as it may be to admit.

Which teen brand do you love, secretly or unabashedly?

I crave the occasional late night Pizza Pop	50%
I read my daughter's <i>Twilight</i> books in the bathtub	26%
I reach for the Axe when I'm in a rush	9%
I set my PVR for <i>Jersey Shore</i> on MTV	7%
I jog to Justin Bieber on my daughter's iPod	5%
I play <i>World of Warcraft</i> while my son sleeps in	3%

This poll of a 1,000 Canadians was brought to you by the AskingCanadians™ Pulse Omnibus. The poll was conducted from March 5 to 9, 2010. AskingCanadians™ Pulse Omnibus is owned and operated by Delvinia Data Collection. www.delvinia.com



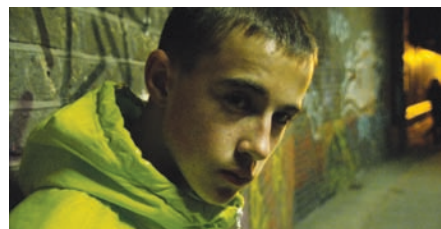
ADIDAS BRINGS ITS PARTY TO THE BLOCK

Adidas is taking its house party outside with its new "Celebrating Originality on the Streets" campaign.

The block party kicked off late March with a spot promoting its Originals line by once again bringing together people from the worlds of music, fashion and sport for a righteous shindig. Joining soccer star David Beckham are Noel Gallagher of Oasis, soccer icon Franz Beckenbauer

and rapper Snoop Dogg.

"The 'Street Party' campaign is the next evolution of our 2009 'House Party' campaign," says Adidas Canada president Steve Ralph. "The strategy is to associate with a cross-section of celebrities, athletes and musicians that resonate with our consumer groups and truly represent what 'Celebrate Originality' is all about. The integrated campaign will be promoted on all relevant mediums with a strong focus on TV, digital and retail."



Developed by Montreal-based Sid Lee, creative for the year-long global campaign also includes cinema ads, activation events and print. The digital portion includes the 2010 Adidas Originals Women's lookbook, in which models take cameras to the streets to document each other – and the new line – using the pavement as their catwalk.

The campaign will roll out elements throughout the year focusing on monthly highlight concepts that will be reflected in store, such as the January launch of the Adidas Originals x Star Wars collection.

Adidas is also set to unveil something "extra special" for the 2010 FIFA World Cup of Soccer in South Africa, though at press time was playing coy on deets. **JP**

VIRGIN MOBILE'S 'MEMBERS-ONLY' CLUB

BY NICK KREWEN

When Lady Gaga comes to Canada this summer, Virgin Mobile Canada members will be first in line with exclusive pre-sale ticket buying privileges. It's part and parcel of Virgin's "Better to be a member" campaign from new AOR Juniper Park, that invites Canadians to be treated like family rather than faceless customers.

Launched last month and rolling out in Vancouver, Calgary, Edmonton, Toronto and Montreal, the campaign is anchored by candid shots taken at a Virgin Mobile lounge party, appearing across superboards, wall banners, transit, and print ads in urban dailies and weeklies, as per the plan by Wills & Co. National radio and subway ads also tout membership, with Toronto's Dundas station undergoing a full Virgin Mobile party domination.

Until April 15, members also receive random treats, such as daily free-month-of-service prizes for roaming iPhone or BlackBerry users.

NICE BUM, WHERE YA FROM?

BY CAREY TOANE, WITH FILES FROM MEDIA IN CANADA

There's just something about spring, apparently, that got everybody's junk out of the trunk. Everywhere we looked last month, bottoms were popping up in campaigns like snowdrops. Here are a few of our favourites:



“Get your butt seen”

This campaign, for the Colorectal Cancer Association of Canada by Ogilvy Montreal, invited Ontario and Quebec residents to post pics of their posteriors on Facebook and YouTube, and remind their friends to get screened via Twitter and email reminders.



Nothing to see here

To raise awareness about sexually transmitted infections (STIs) for the Quebec Ministry of Health, Espresso Media and Cartier Communication developed an online concept to grab the attention of 15- to 24-year-olds. Called “Often there is nothing to see,” the wallpaper image of a young man's or woman's naked midsection is covered by the site content, which falls away when clicked to reveal a message about the invisibility of STIs.



In through the out door

A perennial favourite, the inflatable Giant Colon is touring Ontario as part of the province's “ColonCancerCheck” campaign. Recently spotted at Dufferin Mall in Toronto, the colon is adorned with over-sized polyps that would inspire anybody to get checked.

“we’ve also realized that we have to make an emotional connection”

Brilliant!

BY JONATHAN PAUL



POST PUTS THE PRIZE BACK IN CEREAL

Remember the days when cereal boxes had toys in the bottom? Likely not, but it happened. Enter the 2010 version of that “prize in every box” strategy from Post Cereals Canada, and it's digital.

The “Flip the Flap” instant-win promotion runs nationally from March to the end of July inside more than 2.6 million boxes of Post cereal, across all brands from Alpha-Bits to Shreddies. Once the flap is flipped, contestants can enter the unique PIN code online at Fliptheflap.ca.

Every box is a winner, from free music downloads from digital music services provider/promotion partner Puretracks' library of over two million songs to one of 200 Flip Ultra Camcorders, three LCD TVs or three Transat Holidays all-inclusive family vacations to Cuba.

“We wanted to provide value in every box,” says Jennifer Dumoulin, director of marketing for Post Foods Canada Corp.

The promotion is set to run until the end of July, with the intention of repeating it next year with a refreshed prize offering. Developed by Toronto-based Armstrong Partnership, it's being promoted online at Postfoods.ca, on pack, in stores and through weekly fliers.

GROOMING WARS: **AFTER THE SHAVE**

Things are getting crowded in the men's grooming aisle.

It started in January with Dove Men+Care promoting "shower tools" to men who feel comfortable in their own skin, via messaging aimed at guys, but definitely also women-friendly. Skewing younger and with a more "bro" voice, last month brother brand Axe added a two-in-one shampoo and conditioner and a styling pomade to its year-old hair care line. The new "Hair Action" platform, a refresh of the Axe Hair "girl-approved" strategy, is about getting girls all up in dudes' dos.

"Our strategy is to give guys reasons to care about hair care," says Greg Major, brand building manager, Axe, Unilever Canada, adding that Axe also launched two new body washes and three new deodorants in January. "We know that connecting with girls plays a major part in [the target's] life, so by helping him look good that's what Axe Hair is doing and 'Hair Action' is a really compelling way to engage him."

Over at P&G, with tongue also firmly in cheek, Old Spice's new "Smell like a man, man" platform for its body washes spawned a commercial that's become an internet sensation since launching

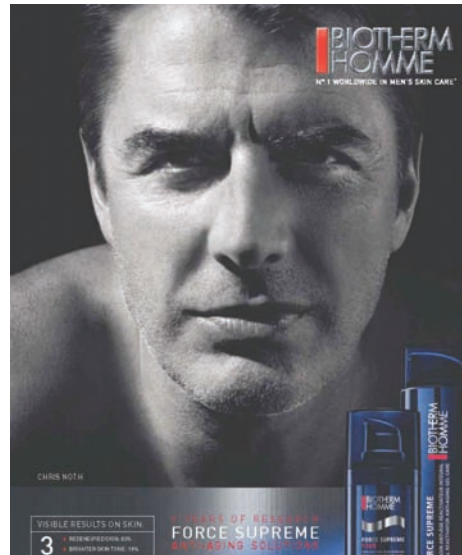


in the U.S. in February. Former pro footballer Isaiah Mustafah speaks directly to

women – a nod to their influence on men's grooming purchases – wearing only a towel, arguing that their men could smell like him if they stopped using girly-smelling body washes. Old Spice also recently unveiled a new line of antiperspirants named after places. One in particular, called Matterhorn, touts the benefits of smelling like a successful mountain. (Check it out in the Global section of Stimulantonline.ca.)

Old Spice's brother brand, Gillette, is also joining the skin care frenzy with the Gillette Fusion ProSeries line of scrub, face wash and cooling lotion to match the latest razor, the Gillette Fusion ProGlide, set to hit shelves in June. Gillette continues to talk tech to guys, driving its primary point of differentiation (innovations that work for guys in the ways they want them to), however, the macho brand is also attempting to get more emotional.

"We try to explain to guys how [our products] work, but we've



also realized that we have to make an emotional connection to make this a brand that they care about," says Robb Hadley, category brand manager, male grooming, P&G Canada.

Hadley cites the current campaign as an example of the new messaging

mix – while touting the benefits of Gillette's new Odour Shield technology in its body washes, it also adds a bit of humour by identifying the manly smells it helps to shield.

All of this activity isn't dampening the enthusiasm of other men's groomers like L'Oréal. Biotherm Homme enlisted Chris Noth of *Sex and the City* fame to be the exclusive Canadian pitchman for the recently released Force Supreme Re-Builder anti-aging tool for men, in a move to appeal to *les femmes* (*The Good Wife*) and

les hommes (*Law & Order*).

"Chris manages to create a bond with his audience, remaining accessible and relatable to both men and women equally," says Marie-Josée Lamothe, VP/GM, Biotherm



North America. Ads in male and female-skewing magazines start in June with online including a viral component targeting women.

Biotherm Homme is also launching Force, its first men's fragrance, in July, targeting men over 25. Everything about the product conveys strength and empowerment; the packaging is shaped like a dumbbell. A viral effort and iPhone app will support sampling, backed by a national media campaign. **JP**



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Get a little closer (don't be shy)

From live Facebook chats with a rock star to beating Tony Hawk at his own videogame, entertainment brands are using digital tools like social media to engage youth – of all ages – in first-person interactions with the celebrities they adore

BY CAREY TOANE



Call it the Justin Bieber effect (and if you don't know who that is, keep reading). Young fans have come to expect, nay, demand instant access and interaction with their favourite artists. When they're not tweeting they're watching exclusive videos and making their own. And companies like Universal Music – which owns Island Records, which signed the 16-year-old megastar from Stratford, ON. – are catching on.

Perhaps the reason his screaming fans feel like they own him (Google “Justin Bieber Jimmy Kimmel” for a prime example) is because they made him. Bieber got his start by uploading his performances of songs by established artists like Justin Timberlake and Usher onto YouTube – videos which got so many hits, the latter is now his producer. The teen sensation tweets and Facebooks (yes, that is a verb) directly with his fans on a daily basis.

As young fans rally around their latest heartthrobs and best girls, this has become the go-to-market model for launching new bands in Canada. Universal Music signed the Edmonton band Stereos after they appeared on MuchMusic reality audition show *DisBand*, in which bands are coached before facing a jury who decides if they deserve a shot at the big time. The day after the episode aired, the Stereos single “Summer Girl” was number one on iTunes, and sold 10,000 units in the first week. It went gold in two weeks and finally double platinum in Canada.

“Our goal going in, [with] many of the artists that we sign domestically, is to first build a community, from that community we will get the sales,” says Universal Music Canada Interscope marketing manager JP Boucher, who leads Stereos marketing in Canada. “The day after the episode aired, we used online advertising to push the single [and] advertised the Facebook group to get people to join.”

In the next six months building up to the album release, the majority of marketing activity took place online, with ads on teen networks driving to video blogs, live Facebook chats, behind-the-scenes videos and contesting “to draw people back to the page, get people interested in the band enough to help spread the word,” says Boucher. The number of Facebook fans grew from 1,000 in May to over 150,000 in August, and at press time – hot off the band's double Juno nomination – was hovering just shy of 170,000.

The payoff? “Because of this strong community we have, we were able to knock the Black Eyed Peas off the chart for one week when ‘Throw Ya Hands Up’ came out and debuted at #1 on the Soundscan digital songs chart [last November],” says Boucher.

The album debuted at number three in October, and since then Universal has been driving sales of the deluxe version by offering some life-sized gifts with purchase: \$11.99 (compared to \$9.99 for the regular MP3 version) gets you a meet-and-greet with the band on their next stop through your town, as well as three bonus tracks and another single once a month for the next year.

The resulting sweaty-palmed photo-ops can then be uploaded onto Flickr and displayed in a feed on Wearestereos.com, which also serves as a source of news and other info. Boucher claims this is the first time this kind of package has been offered with an album, anywhere.

“For artists’ official websites, we don’t go too in depth with them anymore, because really it’s all about social media,” says Kristen Burke, who handles Universal’s Disney

Left: Showcase Canada is promoting web pickup *Pure Pwnage* with an Xbox Live promotion that pits gamers against the show’s star.



Stereos fanshots from the band's Flickr feed.

Music Group artists like the Jonas Brothers and Vancouver-based Shiloh. "That's where fans want to be able to interact and engage, and we're working more on viral tools that allow that fan to be integrated into something that incorporates them with the band."

After Shiloh's single "Operator" came out in late 2008, fans were invited to record and upload videos of themselves performing the song. Shiloh chose a few to be edited together with her own footage to create a video that was then posted online.

Speaking of videos, despite MTV's much publicized renaming from "Music Television" to simply MTV, the format isn't dead – it's just moved onto the web. "Videos are premiering online, but then they're sharing it, and the capability to share and pass on is invaluable," says Burke, who says she's seen a jump in digital sales in the teen market from 6% to 8% share to 18% to 20% in the last six months.

Consumers have a lot more control than they've ever had, and to feel that control through our brand is huge for them

"The way people are purchasing music is changing; having that online advertising and connecting it to an instant purchase is the way that we're starting to see the shift."

Music isn't the only area taking advantage of shifts in consumer consumption and demand for real-time access to superstars. For actors like Daniel Radcliffe – better known as Harry Potter – this can involve a lot of elaborate technological fireworks. The latest trick was the first-ever worldwide "live community screening" (LCS) of *Harry Potter and the Half-Blood Prince* exclusive to those who bought the film on Blu-ray.

Radcliffe and director David Yates logged in from London on Dec. 12, 2009 to chat with fans and watch the movie "together." Fans were also treated to a sneak peek of *Harry Potter and the Deathly Hallows*.

Back in Canada, where budgets are smaller overall, Maple Pictures VP marketing Joanna Miles says a full 20% of her entire ad budget is now dedicated to online, and it's growing with every picture. "Unfortunately the money had to come from somewhere else," she says. "Most of our films are for males 18 to 34, and they're not the biggest newspaper

readers, so we tend to put a bit more of our budget online."

Miles partners with sites like cross-border Heavy.com on page takeovers, site dominations, catfish banners (which stick to the bottom of your browser window as you scroll down the page) and value-adds like interviews and exclusive trailers. "We try and stay away from just doing the norm, and do something that's eye-catching," she says. "Film is a visual medium, so we do a lot of video, not too complicated because we want to keep your attention. It's all very action-y, edited quickly, lots of things blowing up, lots of guns, so it lends itself to digital marketing."

To promote vampire flick *Daybreakers* in January, Miles worked with Canadian expat Stef Sebbag's L.A.-based Big Picture Group (BPG) to create BMPpharma.com, a vampire recruitment site and viral tool that worked to populate Maple's Facebook fan page at the same time. Stats on shares weren't available at press time, but the site has earned almost 17,000 page views, the majority in the four-day run-up to the release on Jan. 8.

For *Kick-Ass*, an adaptation of the comic by Mark Millar which lands in theatres April 16 and which Miles says will probably be their biggest film this year, Maple pitched in to get Canadian access to the Lionsgate-produced superhero generator at Iwillkickass.com, via which fans can get closer to their idols in a different way: by creating a virtual superhero version of themselves on the site, they'll have a chance to win the ultimate fanboy (or fangirl) prize: an "appearance" in an upcoming *Kick-Ass* comic. In other words, immortality.

"Often we rely on the marketing initiatives out of the U.S. because of their deep pockets, so things like the superhero generator we often piggyback on," says Maple VP publicity and promotions Angie Burns.

The Canadian marketing efforts launched at the end of March, including a national broadcast promotion with MTV Canada, which includes a co-branded effort with MTV.ca/moviehead that'll send one lucky geek to Comic-Con in Chicago this August, just in advance of the fall DVD release.

"The unique online component of the promotion is that whoever wins the prize is going to be a digital correspondent for MTV," says Burns. "They're going to blog, they're going to take photos and videos and it's all going to be uploaded onto MTV's site, and they're going to be used for coverage of Chicago Comic-Con, and by extension for us and *Kick-Ass*."

In the meantime, Burns is working on a major viral push to get as many bloggers and influencers out to see the movie as possible – an unusual move considering advance

screenings are typically exclusive affairs.

But Burns says this demo – with its combination of digital savvy and rabid creativity – is a special case. “They’re integral to the success of this movie,” she says. “We think they’re going to like it, and we really want to get them out to see it.”

Meanwhile on the small screen, Showcase Canada had a different challenge when it bought the rights to adapt web series *Pure Pwnage* for TV (pronounced “pure ownage,” the name is a nod to a common typos made by online gamers, “ownage” being a player’s domination of a given game). The scripted, mockumentary-style show follows Jeremy, an avid online gamer, out of the basement into the real world when his mother forces him to get a job.

To reach the existing online fanbase – the show has been running on Purepwnage.com since 2004 and the site receives 200,000 unique visitors a month – Canwest produced a series of 10 mobisodes and, starting in January, seeded them online one by one to bridge from the web to the cable medium. The online media buy included music, entertainment, gaming and technology sites, AOL Canada, Gorilla Nation and a homepage takeover of Heavy.com on March 12.

“Knowing that there’s an existing fan base for the show, we’ve been talking to the online audience, getting them excited about the series, seeding them with some mobisodes and content to get them buzzing,” says Jennifer Mason, senior manager, marketing strategy, Canwest Broadcasting.

For current Showcase audiences, *Pure Pwnage* is positioned as a fish-out-of-water



Much like the heroes of *Kick-Ass*, fanboys will have a chance at immortality via the superhero generator, which will select one fan’s alterego avatar to star in an upcoming comic strip.

comedy along the lines of *Kenny vs. Spenny* or *Trailer Park Boys*, says Mason.

To target males specifically, Showcase went where no woman would dare to tread: the men’s room. A buy with Zoom coupled a static print ad with a 15-second non-audio video spot, to get a feel for the content, says Mason. The print ad included a QR code that linked to more exclusive content – a minute-long video of Jeremy talking about the show that then pushes to the website, where more content like games and mobisodes can be found.

For Canwest, this demo presented an opportunity to try some new tricks in an on-message way. “They’re pretty tech-savvy, they’re always looking for the latest and greatest of what’s happening, and they’re definitely on the pulse of what’s new,” she says. “The QR code is a great example; this is definitely the audience that would use it. We’ll be able to test it to see the kind of traffic we get to the website.”

Reaching gamers was crucial to establish credibility for the project among the grown-up-teenager set. Along with a targeted

A photograph of an 'Anvil Awards' trophy. The trophy consists of a silver anvil mounted on a dark wooden base. A silver glove is placed next to the anvil. The base has a plaque that reads 'ANVIL AWARDS 10', 'HOTEL ARTS APRIL 16, 2010', and 'FOR MORE INFORMATION VISIT ADRODEO.COM'.

There are trophies and then there are Anvils.



Above: *Pure Pwnage* takeover of Heavy.com on March 12. Right: bloggers are integral to *Kick-Ass*'s Canadian promotion.

buy on sites such as Joystick, Gizmodo and Fanboy, Canwest approached Microsoft Canada to partner with Xbox Live, known as the console of choice for hardcore online gamers.

The campaign included a multi-channel ad buy with Xbox Live, which directs viewers to a 15-second promo when clicked. The buy also includes in-game inventory for action, adventure and sports games.

The partnership will be capped with a live event March 25, in which premium Xbox Live members can play a videogame live against the star of the show, actor Jarrett Cale, through the "Game with Fame" (GwF) program.

The program is exclusive to Xbox Live Gold members, who pay a subscription fee for extras like HD movies, Twitter and Facebook access, advance access to new titles and discounts.

Xbox has set up exclusive GwFs with high-profilers like Tony Hawk, in support of his *Tony Hawk Ride* game, as well as musicians like Hedley, Billy Talent, K-os and Lights, to name a few.

"Labels are of particular interest," says Christina Verdurmen, lifestyle marketing manager at Xbox. "They are facing a tough road in terms of looking for new and exciting ways to promote albums and bands."



For gamers, it's a chance to beat Tony Hawk at his own game, literally. You know, like, totally *pwn*. Hopefuls sign in, search the gamer tag for their celeb of choice, and add them as a friend. They have to be online half an hour before the game is scheduled to start – kind of like waiting for your TV show to come on, back in the day – and then a random group are chosen to participate.

"It is a fairly exclusive opportunity, it's something that doesn't happen every day," says Verdurmen. "Being able to chat through the headset with the celebrity while you're playing your favorite Xbox game – not only are you getting a chance to virtually meet your favourite artist or sports hero, you're also able to play the game with them and bond in that way."

And like with Universal's meet-and-greets or Maple's superhero generator, this kind of access creates a sense of ownership among the community, a one-on-one relationship with Microsoft. "Consumers have a lot more control than they've ever had, and to feel that control through our brand is huge for them," says Verdurmen.

While the *Pure Pwnage* effort is a fit with the Xbox's core gamer target, Microsoft has also used the program to reach out beyond the 18-to-34-male set with celebrities like Toronto-based female pop artist Lights or rapper K-os. "We do try to also tie to people that will help to broaden our reach," says Verdurmen. "So that all of our gamers are able to participate in all of the fun." ■



Anne-Marie LaBerge,
Vice President,
Marketing Communications
& Brand Office

Team TELUS congratulates Anne-Marie LaBerge

TELUS is pleased to announce the appointment of Anne-Marie LaBerge as Vice President, Marketing Communications & Brand Office. Moving from her VP role at TELUS Quebec, Anne-Marie will now be responsible for overseeing our award-winning brand across the entire organization and will drive the alignment of TELUS' marketing communications with the company's national growth strategy. Her portfolio will include brand development, advertising, online & direct, event marketing, social media, corporate partnerships and all strategic marketing initiatives for consumer segments.

Anne-Marie has built a successful career in telecommunications over nearly 15 years. She is one of the original architects of the future friendly brand that has been one of Canada's most recognizable and beloved brands for over a decade.

Anne-Marie is well-known within TELUS and throughout the industry for the passion she brings to TELUS' brand not only as a key asset of the organization but as a promise to continually improve our client experience while strengthening our team and contributing to our communities. As a part of her commitment to that extended brand promise, Anne-Marie serves on two boards: the TELUS Montreal Community Board - of which she is a founding member - and Opération Enfant Soleil.

HEALTH CANADA'S Y FACTOR

BY JONATHAN PAUL

Were you at a party as a teen

where someone passed you a spliff and you thought, "This is not for me"? Well, Health

Canada wants to equip today's 13- to 15-year-olds with the tools

to make that decision.

"Not4Me," which launched in December, is part of Health Canada's National Anti-Drug Strategy (NADS). Developed by Toronto-based Allard Johnson, it includes TV, cinema, transit ads and shopping mall door decals, aiming to make teenagers aware of the adverse effects of illicit drug use and convince them of the benefits of a drug-free lifestyle.

The ads drive to Not4me.com (Odrogue.ca in French), which seeks to dismantle beliefs of socially acceptable drug use among peers.

The site offers up facts on street drugs, a look back at celebrity drug disasters through history, strategies for getting help and a forum to share drug stories, as well as links to Facebook and Twitter.

"The NADS campaign was developed based on several best practices and evaluations of foreign drug prevention programs, as well as on Health Canada research of youth and their parents regarding attitudes about drugs and drug messages," says Health Canada spokesperson David Thomas.

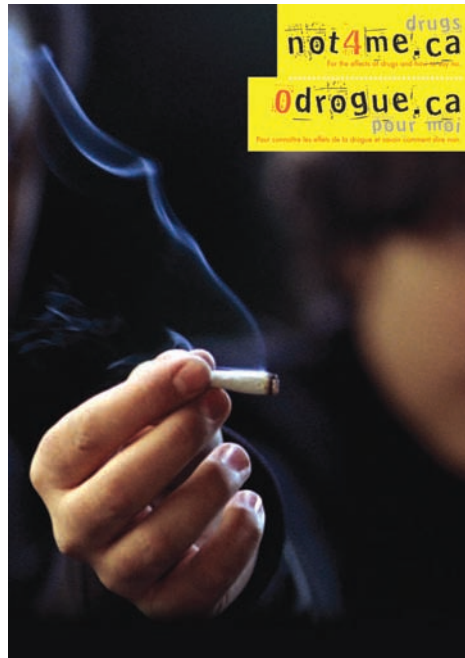
We asked two youth-minded experts, **Matt Gould**, associate marketing manager, Pepsico Foods Canada, and **Gae Wakabayashi**, VP/ECD at Vancouver-based Fjord, to weigh in on whether or not this effort has what we call the Y Factor: youth resonance.



OVERALL STRATEGY

Gould: "Not4Me" is a fantastic headline for this campaign. It does two things really well: the tagline itself automatically gives kids a response they could use to say no to drugs and it does it in a very personal, nonabrasive tone. This more subtle approach is a huge step forward from past government campaigns.

Wakabayashi: I just don't think 13- to 15-year-olds can be talked out of engaging in bad behavior by projecting forward and imagining what "might be." Anticipating a slippery slope or the future adverse effects of drug use is a reality check that the adult mind would get, but a kid entering his teens wouldn't be swayed by such scare tactics.



CREATIVE ELEMENTS

Gould: The TSAs are eye-catching and reinforce a personal perspective; however, the TV spot is a miss. It reverts back to classic government scare marketing promotions and does not fit creatively with the rest of the campaign. The spot automatically shifts the conversation away from "drugs are not for me" to "marijuana as a gateway drug." Totally different.

Wakabayashi: The hero image used in the print doesn't correlate with the main message conveyed in the TV spot. If the primary message is "look what could happen to your life if you start taking drugs," then the spliff temptation just doesn't capture a vivid illustration of "picture this."



WEBSITE

Gould: The content on the website is great. The "This day in history" section adds a celebrity spin on things. However, it's molded directly into the standard Government of Canada site structure, which limits its visual appeal and interactive capabilities. It does offer credibility but they still could have achieved this with a stand-alone website with more subtle government branding.

Wakabayashi: Overall, the site delivers the standard drug facts and risk information you'd expect, but fails to capitalize on the opportunities to engage with this audience. Any attempt to build an active, online community just isn't there. Also, beyond the landing page, the layout is very copy-heavy, tone-of-voice is way too old and the graphs and charts are straight out of PowerPoint. The site will probably alienate youth with its official government header from the get-go.

THE Y FACTOR

Gould: Despite being a fantastic resource for information, the campaign fails to leverage the power of social media to encourage an authentic conversation...the "share" button isn't enough. The campaign expects youth to show up to it when it should have made more of an effort to integrate into already-existing platforms of youth culture.

Wakabayashi: I didn't find the campaign convincing. This age group would probably respond more positively to associating "No" with being cool – it's the strong, confident kid that knows who he is, makes it cool to be different, not fold under peer pressure and to do the right thing. Bottom line, it feels like an adult wagging his/her finger at the audience.

The creds CDs: **Tony Battaglia, Don Woticky** writer: **Don Woticky** ADs: **John Robertson, Chris Lim** adaptation: **Danielle Couvignou, Suzie Brisson** media: **Maria Spensieri, Jocelyn Beaudet, Sylvie Marton**



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Bio

Born: Gibbons, AB., March 7, 1971

Education: B Comm. with a focus on marketing, University of Alberta

First job out of school: Calder Bateman in Edmonton. "When I started there [in '95] they had 12 people. It was terrific because it allowed me to wear a lot of different hats"

Career path: He moved from CB to Palmer Jarvis and worked on McDonald's as the agency transitioned into PJ DDB. When the business moved to Cossette, Keown moved too, opening the Edmonton and Winnipeg offices and ultimately moving east to Toronto. In 2004 he joined Y&R Toronto to work on the retail business which included Yum! Brands' portfolio of fast-feeders

Size of marketing team: Seven – five at HQ in Etobicoke, ON., one in Saskatoon and one in Quebec

Centre right:
Canadian Bourbon
Whopper creative by
Taxi 2 is running in
Latin America.

BURGER KING GETS MAD, EVEN

How Jason Keown is leveraging Canadians' appetites for premium burgers to drive sales to a 15-year high

BY CAREY TOANE

"If the Burger King brand was a member of your family, we'd like to be your cool uncle," says Jason Keown, senior director of marketing at Burger King Canada, over the din of the Metro Centre food court in downtown Toronto. "That's a brand I enjoy working on, and I think it fits my personality."

The 38-year-old Alberta native has spent most of his career managing retail accounts from the agency side – the lion's share for QSR brands including McDonalds, Taco Bell, KFC – and for the last two years, the badass of the burger bunch, from the other side of the table. Notorious worldwide for its loud, unapologetic advertising (before "Whopper Sacrifice," there was a little thing called "Subservient Chicken,"

burger restos behind Ronald, the Root Bear, Wendy and DQ in the 12 months ending November 2009. Now, with 296 restaurants – mostly traditional, standalone locations as well as mall, airport and movie theatre formats – across Canada, Burger King has "a good foothold in all of the markets but we're far from over-penetrated," says Keown.

"The biggest complaint that we get from our customers is that there's not enough restaurants...once we have those restaurants, [our goal is] making sure that they are providing that brand image that we want. We talk about youth and their changing views and what they think is cool – we want to keep pace with that, to continually update."



both from Miami-based global AOR Crispin Porter + Bogusky) the number-two burger brand in the world seems to revel in its challenger status.

"The Burger King brand is all about being bold, and bold is a relative term," says Keown. "What's bold to Americans may not be bold to Canada."

Here, where flannel-wearing Tim Hortons is king of the QSRs (McDonald's comes second), BK is embracing its bad-boy challenger status. The Consumer Report on Eating Share Trends (CREST) rankings from third-party NPD Group, based on dollar sales and occasions, place Burger King fifth among fast-food

Keown is working to "focus in on the strengths and not try to be all things to all people," he says. That strength, put simply, is the burger – namely, the Whopper. The latest embodiment of that effort is the Steakhouse XT; at 5.5 oz, it is Canada's largest, thickest patty. Keown says the launch campaign fits the brand like a biker glove, "paying homage to the flame-broiled taste that we have, [with] flame icons, black colours."

The campaign offers up the XT as an alternative to more expensive steakhouse burgers. The "Unfreakout" TV spot (created by Crispin and adapted for French and English Canada) uses a mock-hidden camera gag to

“surprise” BK customers who aren’t shocked at all to learn they’re eating a Whopper instead of a fancy steakhouse burger.

Domestic AOR Taxi 2 elaborated the concept online in English and French with rich media ads that invite hungry surfers to light a virtual candle on a table to set the mood for the premium, flame-broiled burger. When the candle tips over and lights the table on fire, the punchline reads, “Whoops. Maybe fancy isn’t your thing.”

While the focus on burgers seems like a no-brainer, it’s finding the right balance of premium and value items that’s the trick, says Keown. Each country modifies this global “barbell” strategy, selecting the product mix that best suits local taste. In Canada, that taste has been for premium products, which has been getting the attention of global.

“The industry number for what we would define as premium represents about 5% of burger occasions, but it’s growing faster than any other segment, it was up 15% last year,” says Keown. “So [it’s] still very small, but growing. And we’ve been leading that in Canada with our premium strategy.”

The retail testing platform for BK’s product innovations is the Whopper Bar, a soda counter format currently in two locations, Orlando and Munich, with two more opening soon in Miami and Malaga, Spain. (Keown hopes to have one in Western Canada by next year.) The XT, for instance, has been available at Whopper Bars since last year, and Canada picked it up for March-April based on the recent success of other premium products such as the Angry Whopper, which sold out here in six weeks, and the Bourbon Whopper, the Canadian-made TV creative for which



is being picked up by Latin America.

On the other end of the barbell is the value strategy, which Keown identified as one latent asset to be leveraged when he came on board in March 2008. The “King Deals” program had been around for five years, but it was only when the Canadian team hit upon the current format – making a different regular menu item available for \$1.99 every day, rather than offering a separate value menu at a reduced price – and getting franchise support to take the program country-wide, that it started to show real results.

Taken together, in Keown’s first fiscal year the premium and value strategy drove same-store restaurant sales in Canada to a 15-year high. “Once we did that we started getting some attention from the rest of the world,” he says. Three-quarters of the way through this fiscal, the company is on track to beat that number.

This balanced strategy caters to what Burger King calls the “super fan,” a customer who visits often and has a constant hunger for something new. “Because they are going regularly, they are looking for new tastes and new promotions, and that’s why it’s important that we have something every couple of months.”

“What I really enjoy is seeing marketing theories come to life, because in QSR it happens that fast: you can see your impact immediately, on your pricing or your product selection or your communications strategy. You know right away based on the daily sales whether it’s working or not.”

To keep up the pace, Keown has taken a focused approach. “Every company only has so much time, money, days in a month, and there’s this danger of adding too many things and not doing anything well,” he says. “My approach is

Above: the Whopper Bar format in Orlando, FL. Left: the Angrrrometer online effort by Taxi 2.

to do fewer things, but to do them better.”

Keown meets with his agency partners once a week to review sales numbers and tweak tactics. Taxi 2,

Wunderman and Initiative have also led the brand to experiment in the digital space. The first effort was for Angry Whopper, a spicy sandwich launched out of the U.K. and first introduced in Canada in December 2008. Keown’s team brought it back for a second round, this time supported by advertising. Online at Burgerking.ca/getangry, the “Angrrrometer” measured the results of users’ rage – an emotion that few brands can own successfully.

“I don’t think there’re a lot of brands that could get you to yell at your computer but we’re one of them,” Keown says, adding that sales were up 10% over the first effort.

After the success of the Angry Whopper, Keown is moving into the digital space with more confidence. In February, the “Breakfast on the King” program gave away free sandwiches in the morning for one day only, to raise BK’s profile as a breakfast option.

Afterward, they found that 75% of traffic was generated online as opposed to via in-store promotions. “People had picked up our email or the ad on the website and flipped it to their friend,” says Keown. “It really shows you the power of that medium, when done right.”

So we can expect more viral efforts from the King in 2010, he concludes. “What’s taking up more of our resources right now is the intrusive advertising, getting people’s attention, people that aren’t necessarily thinking of Burger King right now.” ■

THREE QUESTIONS

Favorite Burger King meal?

You know I’m going to say the Whopper, of course, hold the onions.

How do you like living in the Centre of the Universe?

The time that I’ve spent in other markets, being brought up in the West, with other brands, gives me an understanding of the differences across Canada and I keep that in mind as we’re developing things here in Toronto.

Still an Oilers fan?

Of course. They’re having a very tough year, but that’s okay; this year is all about the Olympics, so I can get past that.

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OUTSTANDING NEW CAMPAIGNS

BY JONATHAN PAUL



QUEBEC MILK PRODUCERS ARE ALL FOR CHEESY CELEBRATIONS

The Federation of Milk Producers of Québec (FMPQ) thinks that cheese is a good stand-in for champagne.

The association's new campaign includes three TV spots (two in French, one in English), showcasing how cheeses from Quebec can play a role in life's special moments. One spot shows a couple sitting down to a platter of Quebec cheeses after finally purchasing their first home.

"In Quebec [cheese] is a part of our tradition," says Nicole Dubé, marketing director at the FMPQ. "It's so close to us, and that's why it was easier to make a story around that."

The new effort is an extension of the "Our Cheeses/Fromages d'ici" campaign, developed by Cossette's Quebec City office, that launched over Christmas. That effort sparked a 4% increase in sales, prompting the new iteration, which Dubé hopes will result in an overall sales spike of 5%.

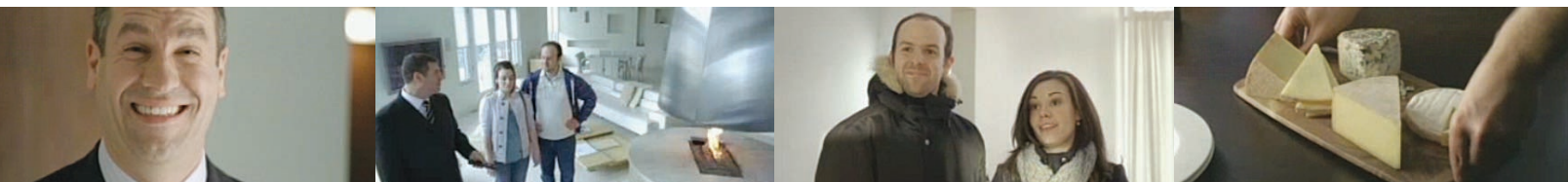
Interesting media placement is also part of the recipe. Fifteen-second teasers incorporated into Astral Media shows share upbeat life stories. Print ads featuring recipes and illustrated tales – like how a family celebrates the arrival of the weekend with a cheese spread – have been placed in magazines, and newspaper placements in *Métro* and the Saturday *Actuel* gourmand section of *La Presse* are also on the menu.

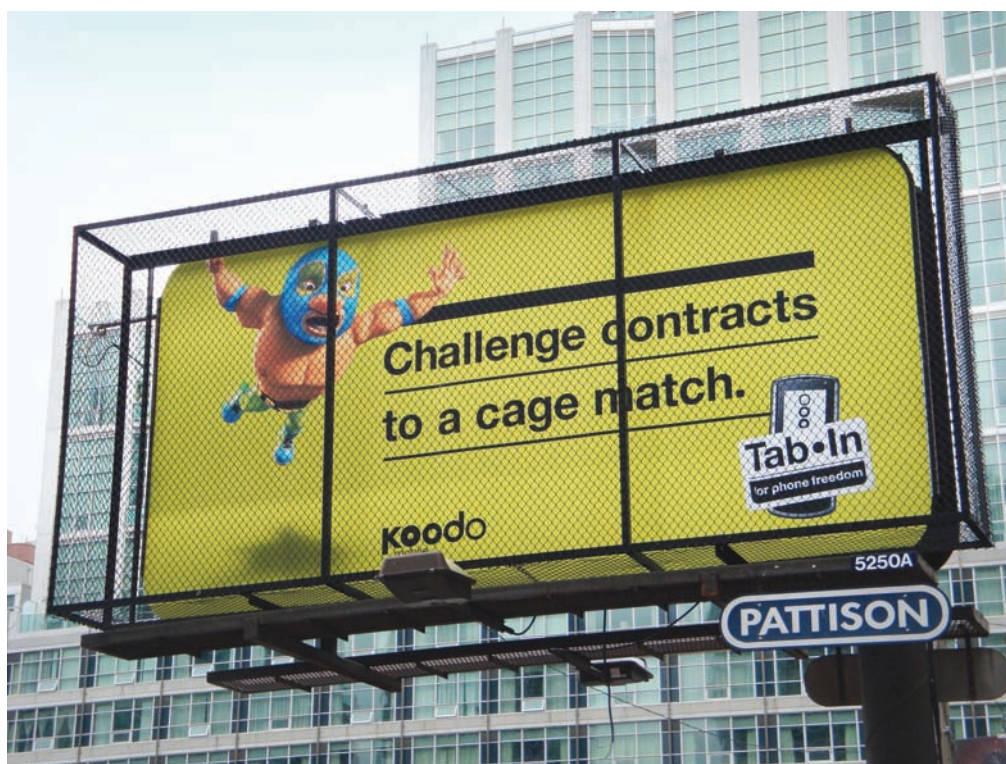
To highlight the emphasis on storytelling, bookmarks are placed inside the magazines and are being distributed at Archambault bookstores.

The creative drives to Fromagesdici.com/Ourcheeses.com, where fromage aficionados can check out more than 250 recipes, tips on how to appreciate and store different cheeses, prepare a tasting, serve fondue and pair cheese with wine or beer.

advertiser: **Quebec Milk Producers**
agency: **Cossette**
VP creative/writer: **Yvon Brossard**
CDs: **Steve Blanchet, Daniel Ouellet**
ADs:
Sonia Girouard, Steve Blanchet

account services:
Martine Delagrave, Julie Simard
agency producer: **Lyne Leclair**
prodco: **Cinélande**





KOODO PULLS NO PUNCHES WITH EL TABADOR

Cellular service provider Koodo Mobile is encouraging Canadians to wrestle their way out of contract headlocks with a new campaign promoting its Tab feature.

Launched last month, the effort developed by Toronto-based Taxi 2 features a new Koodo character, the masked mobile revolutionary El Tabador. The animated *lucha libre* fighter promotes the telco's \$0 Tab offering – a phone without a fixed-term contract – through cinema and TV spots, online content and a game, wild postings, TSAs and OOH ads with the tagline “Tab in for phone freedom.”

After other cellular providers embraced similar offerings, like Wind Mobile's no system access fees, Koodo wanted to highlight its Tab as a point of differentiation for Canadians fed up with fixed contracts – namely, that the tag team of \$0 dollar phones without an accompanying contract can't be beat. And they make their point by challenging other contracts to a cage match.

Taxi 2 saw El Tabador as the best character to lead the revolution for “phone freedom.” In one TV spot, the little luchador announces to the townspeople of his Mexican village that he is off to fulfill his destiny as the champion of the cause, stopping people from being lured by the promise of \$0 phones, only to become trapped in an evil contract submission hold.

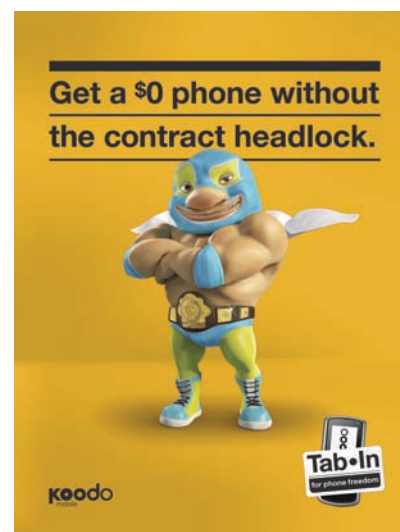
“The goal is to let everyone know that they don't have to suffer with a contract if they want a \$0 phone, that they should get the Tab and have phone freedom,” explains Lance Martin, ECD at Taxi 2. “So, we started talking about revolutions, and we came up with the whole ‘Tab in for phone freedom’ notion, and [El Tabador] just naturally developed.”

Koodo's scrappy effort, which retains brand constants like vibrant colours, a cheeky tone and a value brand positioning, will remain in market until May.

advertiser: **Koodo Mobile**
agency: **Taxi 2, Taxi Montreal**
ECD: **Lance Martin**
CD: **Patrick Chaubet**
AD: **Jeff MacEachern**
writers: **Mike Blackmore, Josianne Cossette**

broadcast producers: **Jennifer Cursio, Anick Rozon**
interactive producers: **Jennifer Law, Kevin Saffer**
print producers: **Estella Tolentino, Tara Greguric, Charlene Leong**
group account director: **Caleb Goodman**

account director: **Sylvie Bergeron**
account managers: **Katie Trainor, Steve Waugh**
production houses: **BENT Image Labs, Woods & Low**
audio: **Company X**
media agency: **Media Experts**



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ELECTRIC

EDITED BY EMILY WEXLER

I don't listen to the radio
or read the paper or watch TV.
If you're going to contact me
it will be through the internet,
and it has to look nice
– Rachel, 17

Young people have played a key role
in crafting the digital world – one we
explore in our annual Youth Report with
help from Toronto-based youth experts
Youthography.

Teens know their technology: 72% own
a mobile phone, 57% have an iPod, 53%
personally own a videogame console and
59% get excited when they hear about
a new gadget (only 16% think tech is
moving too fast to keep up).*

This year we chatted (thanks, Skype)
with teens from across Canada to see
what they're up to online. We also asked
some of them for a day-long digital diary.
Young people acknowledge that their
online behaviour has increased year
over year, and it reveals just how much
they are consuming, interacting and
creating content.

Major sites are used daily, with
Facebook (used by a whopping 94%
of teens) leading the pack.

For brands, authenticity still reigns,
youth respect brands that respect them.
They are looking for experiences, but not
of the manufactured sort.
Read on to find out what teens are up to
when they turn their computers on.

*All stats from Youthography's Ping research of 13- to
18-year-olds.

Digital from coast to coast

**Youthography Skyped with teens across the country about
what they're up to online and how they feel about everything
from web advertising to their favourite local URLs**

Vancouver: Ceilidh, 16; Jeff, 16; Jose, 17



What do you typically use the internet for?

Ceilidh: I use social networking like Twitter,
Facebook, Skype, YouTube, anything where you're
able to chat with others.

Jose: eBay, Craigslist. I'm sometimes scared to
shop on Craigslist, I find eBay more reliable.

Jeff: Research for homework. I use YouTube for
lessons on anything.

Ceilidh: I blog on Vervegirl.com a lot, I let other
people know what's going on in Vancouver. For
example we had We Day, which is a social initiative
from Free the Children, and I let people know what
was happening here.

Jose: I'm a mentor with the Heroes Hockey
Program, and I promote it on Twitter.

Do you do any gaming or stream video?

Jeff: I go to flash games like AddictingGames.com
– just things that are time-killers.

Jose: I watch shows on MTV.ca, like *Jersey Shore*
or *The Hills*.

Ceilidh: I watch shows on MuchMusic.com.

**How do you use the internet differently now
vs. a year ago?**

Jose: I use it more often. I'm on Facebook more
and I go to Ticketmaster, more purchasing online.

Jeff: It's a huge part of my life, I don't know if
that's a good thing. I have internet on my phone;
I'm constantly checking Facebook.

Ceilidh: I used to be on MSN all the time, but
not anymore.

**How are you consuming content online
– viewing, sharing, accessing, etc.?**

Jose: For school I use Spark Notes, it's extremely
valuable to get other people's notes. I also use
YouTube for news, and local news [websites].

What types of blogs do you follow?

Ceilidh: I follow celebrities on Twitter.

Jose: The top three I follow are [singer] Jason
Mraz's blog [Freshness Factor Five Thousand],
my friend's picture blog and Deepak Chopra has
Twitter – it's enlightening.

Jeff: I love forums, when I need advice for
purchasing something.

How do you feel about online advertising?

Jose: Mixed feelings, sometimes they can be
helpful, for [universities] there's a lot of ads on
Facebook, local events, the things that interest
me that can make my life easier, not trying to take
my money away.

Ceilidh: Some, like the ones that ask you to pay
money for an avatar, are annoying.

What would make it less annoying for you?

Jose: If they're really straight-up and not
selling trash, then I would be fine with it – if it's
something that would benefit my life.

Ceilidh: If it was a big company like Apple
running a contest I'd be more willing to do it.

Jose: I trust big brands more, they're safer
because I'm not going to click on it and get a virus.

Ceilidh: I would be willing to buy something if
it's an honest advertisement. You learn so much
in school about false advertising, not to trust
someone on the internet.

Jose: Don't try to get money from me the quick
way, have me coming back and build a bond
with the consumer – there needs to be that
long-term feeling.

Jeff: Once they ask for your address I back out
immediately.

YOUTH



What specific websites do you visit regularly?

Andrew M: KillerStartups.com, where you can look through different start-up companies.

Andrew B: I'm a film student, so blogs like Slashfilm.com, Filmjunk.com.

Sadi: Ninja Video.

Andrew B: College Humor, Today's Big Thing, and YouTube. I don't have a favourite YouTube channel, it's just random, although I might go through someone's videos if I like something they post.

How do you use the internet differently now?

Sadi: I used to download video but now it's just easier and more accessible to stream them.



What sites have you recently discovered?

Katy: StumbleUpon.com – I don't really know what it is, but I want to. I notice people send each other a lot of links from there.

Courtney: The Hype Machine is new for me, I check out music blogs from there.

Do you download or stream anything online?

Courtney: I stream TV shows, I don't really watch cable TV anymore. I download a lot of music.

Katy: Hulu.com in the States. A lot of people use NinjaVideo, which gives you high-definition TV.

Courtney: I use Surf the Channel and it always

Toronto: Andrew M., 18; Andrew B., 18, Sadi, 20

Andrew M: I look for jobs online.

Andrew B: Browsing Craigslist and eBay is more serious – you're not just looking.

How do you feel about brands on Facebook?

Andrew B: I have absolutely no interest in adding companies as friends. I would much rather check their website if I'm interested in them.

Andrew M: I think I have tunnel vision where I just don't see ads anymore.

Anything you do online unique to Toronto?

Andrew M: The only site I check for news is CP24.

Andrew B: I check concert listings on *Eye Weekly*.

Andrew M: I look up websites that are related to theatre shows so I can see if I want to go see it.

How do you feel about ads that target you?

Andrew B: I don't find it threatening, more of an annoyance.

Sadi: I don't like them but I don't find it threatening either.

Andrew M: I find it better when companies are

sponsoring something rather than just buying up space on a page.

What's the best way to reach out to you?

Andrew B: I want it to be my choice, so if I'm looking up McDonald's, I want to find the information easily, but if I'm just surfing YouTube, I don't want McDonald's to be popping up because that doesn't make me want it, it makes me hate it.

Andrew M: Sponsor something I'm interested in.

How can a brand look good online?

Andrew B: Be honest and keep your integrity, say 'this is what the company is, this what our product is, buy it if you want to.' Not just 'buy it, buy it, buy it' in your face.

Andrew M: For me, good advertising is when someone sponsors a small soccer team. That kind of stuff is the kindest way of advertising while helping others out.

Montreal: Courtney, 18; Katy, 19

goes to Megavideo. I watch shows off CTV.ca, like the Olympics.

How do you hear about events in Montreal?

Katy: Last FM. Also Facebook – you can get invited to anything happening in Montreal from a bake sale to Nuit Blanche.

Any favourite Canadian brands?

Katy: Roots is a big one because I had never heard of it before [being American].

Courtney: I like Canadian magazines more because they advertise things you can access.

Katy: My winter coat is Mackage, a Montreal brand. Canada Goose is a well-respected brand and a lot of people wear that here.

Anything not in Canada that you wish was?

Courtney: I do a lot of my shopping online, a lot of that comes from the states, but they don't have retail locations anyway. I buy a lot of Threadless t-shirts online – it's out of Chicago.

How do you feel about online advertising?

Courtney: I try to ignore it. I hate pop-ups, they're annoying, although I have clicked on one –

Etsy.com [a marketplace for handmade goods].

Katy: While I was writing an email to my lacrosse coach on Gmail, an online ad would pop up about lacrosse sticks or women's lacrosse. It makes me feel uncomfortable.

Any advice to marketers?

Katy: It'd be nice to have our privacy respected. American Apparel ads pop up on my Facebook, and now I have deep-seated hate for them.

Courtney: I would initially like to seek it out myself, but I do get newsletters from different websites which I like, because then I don't have to go to their sites all the time. But I wouldn't want them if I didn't sign up first.

Katy: Blogs are a place where I would check things out. If people are writing about it, it will interest me, so make your product buzz-worthy.

Halifax: Rachel, 17; Lauren, 18; Andrea, 18



How is your internet use today different to a year ago?

Andrea: I use it a lot more to keep in touch with family and friends.

Lauren: I started reading the newspaper online, like the *Toronto Star* and the *Coast*. I'm using Skype now, which is a new thing. I'm a music student so I use YouTube to learn songs.

Rachel: I wasn't on Facebook last year. I didn't know anything about online conversations.

Any new sites you've found in the last three or four months?

Lauren: The Onion is something newer for me.

Rachel: [Fashion blog] the Sartorialist I check every day.

Andrea: StumbleUpon.com.

Any online shopping?

Rachel: I buy my schoolbooks online at Amazon.ca and Chapters.ca.

Any local brands that you like?

Lauren: Just Us! It's a chain of organic fair trade coffee shops, they're all over Halifax. It has really good food and coffee, and the atmosphere is good. Also, used bookstore JW Doull, it's wall-to-wall books, you could spend hours there.

Rachel: The website has a catalogue of all their books so you can search.

How do you feel about online advertising?

Lauren: Facebook ads freak me out because it takes your information and personalizes the ads.

Andrea: I had a friend who was a rower, and I got an email from her on Gmail. For the next three months I got rowing ads.

Rachel: I generally don't mind if they're not invasive. I hate pop-ups, animations, noisy ads, etc. I often don't notice them. I've learned to selectively look at things.

Lauren: I always like ModCloth. It will show pictures of the products, it's visually interesting.

Are you fans of any products or services on Facebook?

Lauren: I'm a fan of local products and groups, like a great local comedy group called Picnicface that started at our university. A lot of bands and small shops.

Rachel: I hear about a lot of local things through Facebook groups.

What is your advice to online marketers when it comes to reaching you?

Lauren: If there's a website, I like it to be interactive. I'd like the site to tell me a lot of information, a chance to purchase online, etc. It has to be an extensive presence, because if it's a half-hearted website, it doesn't make me more interested in the brand.

Rachel: Make the site visually appealing, which will make it look reputable. Companies should spend more time and money on their website because I don't listen to the radio or read the paper or watch TV. If you're going to contact me it will be through the internet, and it has to look nice.

If you could give marketers rules about reaching you, what would they be?

Andrea: Don't contact me unless I contact you.

Rachel: The best way to get me aware of products is through my friends, like if a friend points out a Facebook page.

Are you more likely to be a fan of a brand on Facebook than click on an ad?

Andrea: A thousand times more likely.



Where the teens at?

You can find our Skypers at these online hotspots

AddictingGames.com

No need to be a hardcore gamer to visit this Nickelodeon-owned site. Online games are hosted here, which also links to games found elsewhere (such as the Cartoon Network). Gamers can play live, no downloading required. The largest gaming site in the U.S., it boasts 10 million unique users every month.



🍁 TheCoast.ca

Founded in 1993 and inspired by New York's *Village Voice*, the *Coast* is a free, independent Halifax newspaper and website. The site includes a Bitch section where readers can post their various frustrations (or the opposite in the Love section). The Reality Bites section talks politics...with attitude.

CollegeHumor.com/TodaysBigThing.com

College Humor features videos, pictures, articles and all things funny to the high school and college crowds. The premise of sister site Today's Big Thing is simple – the one “best thing on the internet” posted each day. Targeting the male 18-to-34 demo, the College Humor network of sites has over 10 million users who stream over 30 million videos each month.

HypeM.com

The Hype Machine follows music blog discussions, then picks up the posts and songs for listeners to read and hear, download-free. The blog selection process is a tough one – only true music lovers who can add something new to the site are chosen, so the chances of hearing something cool are good.

SparkNotes.com

Spark Notes is the online version of those study aides we all bought when we had a test on *The Great Gatsby* in the morning but hadn't read the book. The 2.0 version also includes a lifestyle blog, advice columns and personality quizzes for those all-important study breaks. The 5.5 million visitors each month spend a lot of time surfing the site, which gets 79 million pages views monthly.

🍁 Last.FM

A Canadian music site that recommends music, videos and concerts based on what the visitor listens to. While the music spans genres and geography, there's a Popular in Canada tab to let you know who's rockin' the most here at home, like current list-topper, indie band Metric (pictured above), which had over 25 million plays at last count. Our teens from Montreal like to check out the Canadian concert listings section.

(continued on p.30)

A digital day in the life

Four teens from across the country kept tabs on their online activity for a day. They revealed where they went and why, and also reflected on what they learned about their digital lives (some feel they're too attached to their computers, while others were surprised by how little time they spent on each site) and which ads caught their attention.



Andrew B., 18, Toronto, ON.

	Time	URL	Why were you here?
Did you learn anything about yourself and your online habits? I can't believe how little time I spend on each site. It could be that I was just rushed today, but I thought that I spend more time on each website and online in general.	4:13	Gmail.com	I was out of town yesterday, and decided to check my email to see if anyone had sent me any emails.
	4:14	Youtube.com	An email said there was a comment response so I checked it out.
Are there any brands that stood out to you? <i>South Park</i> and Comedy Central. They took over the background for College Humor, and the site also linked me to a clip which reminded me about the show. With the exception of College Humor, the sites I routinely visit (pretty well all the other ones today) generally don't have much advertising – which is probably a big part of why I like them.	4:51	Facebook.com	A friend texted me and told me he posted something funny on my wall.
	4:57	Google.ca	Looking up “cheesy high school romance movies” as research for an upcoming film project. Didn't click any hits, just looked at results.
	5:15	Youtube.com	Now looking up scenes from cheesy high school romance movies.
	12:59	Todaysbigthing.com	Checking out what videos were posted today.
	1:02	Craigslist.ca	Skim through “musical instruments” because I've been looking to buy an acoustic bass.
	1:04	Collegehumor.com	Watch the new videos posted today.
	1:08	Ccinsider.comedycentral.com	From a hotlink on College Humor, it's a video showing “the first ever deleted <i>South Park</i> scene.”
	1:10	Gmail.com	As before, just seeing if I've got any new emails.
	1:10	Hotmail.com	Checking my other email now.
	1:11	Teefury.com	An email reminded me of this site so I browse through it a little. I have no intention to purchase – just looking at the designs.
	1:16	Slashfilm.com	Skimming over headlines that have been posted since I last visited the site.
	1:18	Apple.com/trailers	A link from Slashfilm led me to the new <i>Tron</i> trailer. I then checked out some other new trailers.



Courtney C., 18
Montreal, QC.

Having done this exercise, did you learn anything about your online habits?

Other than the fact that I waste a lot of time, I noticed I check the same things over and over again. My Gmail and Facebook accounts were both up in the background for the majority of the day, and I checked them pretty regularly.

I don't take my laptop to class, but if I did I would just do more internet surfing and Facebook checking/creeping. I also know there is a whole lot of cooler stuff on the internet that I don't go to (specific blogs, etc.) that would be a better waste of my time.

Are there any brands that stood out to you?

I suppose the biggest things that stick out to me are references to other websites. For example, on CTV there was an ad for their specific Twitter page. When I read blogs (I didn't go on any today, I guess my internet habits aren't completely consistent), I usually notice the links to their respective Facebook and Twitter or Flickr, among others. These stand out to me more than other product advertisements because I'm more likely to be interested in following what I'm looking at onto another networking site, as opposed to clicking on an ad.

Songmeanings.net always has ads to get the ringtone of the song that you're looking up, but I never click on it.

I don't recall what the pre-video commercials were on CTV, but I do know that there were some. I wasn't fully paying attention to the computer; I was doing other things at the same time.

diaries

Time	URL	Why were you here?
11:30	Google.ca	My homepage.
8:47	Mail.google.com	Check email.
8:53	Facebook.com	Check Facebook for notifications, invites, stuff like that.
9:53	Nationalpost.com	Browse recent news, read top stories.
9:53	Theweathernetwork.com	Check weather.
9:55	Rilokiley.net	This is a forum/message board [for the band Rilo Kiley]; checking recent posts and music news updates.
9:57	Mymcgill.mcgill.ca	Check school email, check WebCT for any course updates, check for mark updates, etc. Get lecture slides to help write a paper.
3:13	Mail.google.com	Check email.
3:15	Facebook.com	Check Facebook.
3:18	A whole bunch of GIS data sites (government, organization, etc.)	Looking for data for a project.
5:19	Hypem.com	Listen to music.
5:24	Daytrotter.com	Browse through the music sessions, maybe listen to a few songs.
6:09	Imdb.com	Look up soundtrack to <i>C.R.A.Z.Y.</i> (movie I watched yesterday).
6:10	Youtube.com	Listen to music from the soundtrack.
6:12	Songmeanings.net	Look up lyrics to song from soundtrack.
6:14	Maps.google.com	Look up location of a Montreal venue.
6:57	Surfthechannel.com	Unsuccessfully look for <i>Gossip Girl</i> to watch.
7:00	Watch.ctv.ca	Successfully watch <i>Gossip Girl</i> .
7:17	Mail.google.ca	Check email.
8:39	Incredibox.fr	Show my friend how cool this website is; found it yesterday from StumbleUpon.com.
1:36	Theweathernetwork.com	Check weather.
1:38	Mail.google.ca	Check email.
1:40	Facebook.com	Check Facebook, look at recent photos, etc.



Ceilidh M., 16
Vancouver, B.C.

Having done this exercise, did you learn anything and your online habits?

I learned that the internet is a very important part of my day. When I come home from school, I run upstairs to go online. It's my way of staying connected with my friends after school. The internet allows me to research subjects of interest, such as applying for scholarships and finding auditions in my community.

I learned that I go on Facebook way too much! I guess that's what happens when you download the Facebook application on your iPhone!

I learned that I need to re-evaluate my time spent on the internet. Most of the time I am searching for something productive (i.e. homework questions on Wikipedia or searching current news on CTV.ca) However, I could be using the time spent on the internet for more important things, like cleaning my room or doing my homework...or maybe not.

Are there any brands that stood out to you?

SlideShare (Slideshare.net) – I came across this ad on Facebook. You can upload presentations, PDFs, documents and MP3 audio onto Facebook via this website.

Because I Am a Girl – I saw this ad on TV, and wanted to learn more about this social initiative. I watched YouTube videos on how this organization has impacted girls from around the world. Their work impacts more than 3.5 million families and their children in over 25,000 communities. I was very inspired by their slogan: "It only takes one girl to change the world."

Time	URL	Why were you here?
7:32	Theweathernetwork.com	To find out the weather for today so know what to wear to school. Today we had snow!!
7:35	CBCnews.ca	Check out current news to keep me updated on what is happening around the world. Today, economists believe that interest rate increases will push the Canadian dollar back to parity with U.S. dollar by the summer. You know what that means? Shopping!
7:46	Facebook.com	Today I looked at some photos from the Olympics. I wanted to chat with some friends, but they were all sleeping because it's spring break!
9:00	Twitter.com	This is the best way to follow celebrities throughout the day! Today, Ashton Kutcher tweeted: "Rip Corey Haim 'Childhood Hero'"
12:02	Youtube.com	Every lunch at school I watch episodes of <i>The Secret Life of the American Teenager!</i>
1:00	Facebook.com	Another Facebook break! This time, I Facebook-chatted with my friend who is in Cancun for spring break. I told her to bring me home some sun!
4:30	Vancouveractorsguide.com	An easily accessible webpage for people interested in the entertainment industry in Vancouver. Many auditions for local film schools.
4:43	Castingworkbook.com	A website where I can check messages from my talent agent, view acting workshops and current auditions. It is the most used online breakdown service in the world.
6:17	Facebook.com	I check my Facebook too much. I wished my friend happy birthday on a wall post.
8:08	Vervegirl.com	The editor contacted me and asked me to be the magazine's "featured blogger." For some reason, my blogs have been rated as the "most viewed blogs." I searched to see what a "featured blogger" actually was!
8:15	Youthcanada.ca	Searching for advice on applying for scholarships.
8:30	Scholarshipscanada.com	Searching for scholarships. Being updated on scholarships is important since I will be graduating next year.
8:36	Solacaritas.com	To research making a volunteer profile. This site features philanthropic and volunteering profiles. Sola Caritas is your volunteer profile which many companies and schools search before they interview you.
8:40	Youtube.com	Listening to music while I type up my journal for <i>strategy</i> magazine! Favourite song at the moment – "War of my Life" by John Mayer.
8:43	Facebook.com	This is the last time I checked my Facebook! I had a request to join the Facebook page "I MISS THE OLYMPICS ALREADY!" I joined.
9:25	Facebook.com	Okay! I lied! Had to check it before I went to bed. Unfortunately, nothing is new since the last time I checked.



Lauren B., 18, Halifax, N.S.

Time	URL	Why were you here?
11:30	Google.ca	My homepage.
11:31	Hotmail.com	Personal email 1.
11:33	Yahoo.ca	Personal email 2.
11:36	Ukings.ca	School email.
11:40	Facebook.com	To check Facebook.
12:55	Google.ca	My homepage.
12:56	Hotmail.com	Personal email 1.
12:58	Yahoo.ca	Personal email 2.
1:00	Ukings.ca	School email.
1:02	Thestar.com	To read the newspaper, mostly headlines.
1:20	Boothstars.com	To read my horoscope.
1:25	Theweathernetwork.com	To check the weather –beautiful day!
3:00	Hotmail.com	Personal email 1.
3:01	Yahoo.ca	Personal email 2.
3:01	Ukings.ca	School email.
3:54	Google.ca	My homepage.
3:55	Facebook.com	To check Facebook.
4:00	Easyweb.tdcanadatrust.com	To see how poor I am.
5:16	Google.ca	My homepage.
5:17	Hotmail.com	Personal email 1.
5:17	Yahoo.ca	Personal email 2.
5:17	Ukings.ca	School email.
5:18	Facebook.com	To check Facebook.
5:20	Thecoast.ca	To read some articles about local stuff.
7:30	Globaltv.com	To watch my favourite soap opera.
8:30	Wikipedia.org	To read about my favourite soap opera.
9:15	Babynames.com	To look up baby names (for fun).
1:47	Hotmail.com	Personal email 1.
1:47	Yahoo.ca	Personal email 2.
1:47	Ukings.ca	School email.

Having done this exercise, did you learn anything about your online habits?

That I check my email obsessively whenever I stop by my room, and do pretty much the same thing whenever I'm on the internet.

Are there any brands that stood out to you?

The Facebook ad for Ecclesiastical Furnishing. It stood out to me because the ads are supposed to be specific to a person's interests, but this one was completely out of place and of no interest to me whatsoever.

Where the teens at?

(continued from p.26)

🍁 Picnicface.com

Known for satirizing all things youth culture, this Halifax-based sketch comedy troupe has taken their humour from the stage to the computer screen. They've carved out a comfortable online existence that includes hosting sketch videos as well as on a YouTube channel, enjoyed by their nearly 3,000 Facebook fans.

🍁 Pushskateboards.net

Based in Burnaby B.C., Push Skateboards and Stuff is a favourite among West Coast skater teens. The website boasts a blog with store info and cool skate photography, also viewable on the shop's Facebook page, which has nearly 900 fans.

Threadless.com

A Chicago-based online t-shirt shop with a twist – visitors can submit their own designs to be voted on, and if their idea is selected for print, they take home a paycheck. And young shoppers get a boost of individuality thanks to a unique shirt not sold at the local mall. The site pulls in 1.5 to 2.5 million visitors per month, hundreds of thousands of which are Canadian.



🍁 Vervegirl.com

Owned by Toronto-based media company Youth Culture, the online offshoot of Vervegirl magazine targets girls aged 12 to 24. It offers advice, contests and the opportunity for girls to blog about whatever their hearts desire. It boasts about 150,000 monthly impressions and 40,000 registered users.

sponsored supplement



ACTING LOCALLY WITH FLYERS

Why flyers are
still one of the
best ways to
reach local
markets

A SPONSORED SUPPLEMENT TO

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In today's fragmented media environment, local markets are becoming increasingly difficult to connect with through media like TV, radio and broad-reaching daily newspapers. However, amidst all of these changes, one thing has remained constant over the years: consumers are still turning to their local papers to stay up to speed about regional issues, and to find information about businesses in their communities.

All of this is good news for flyer advertisers, especially when you consider the fact that consumers are still demonstrating a consistent demand for flyers, both print and online. Flyers inserted into well-respected, trustworthy packages offer advertisers a winning combination. We asked those in the know to weigh in on why local matters and how to get the most out of flyers. Our diverse and extensive panel includes Jennifer Steckel Elliott, VP marketing at Danier Leather; Steve Acland, president of Geomedia and chair of this year's RAC Symposium; Greg Baxter, director of publishing sales at Canwest; Kathie Braid, VP of marketing and corporate sales at Metroland Media Group; Alain C. Courville, general manager, distribution – digital initiatives at Transcontinental; Joe March and Robert Brackett, marketing manager and director of print and distribution at Multicom Media Services; Anne Lannan, executive director of the Ontario Community Newspapers Association (OCNA); Paul Thompson, senior client manager at Pitney Bowes Business Insight (PBBI) and Kevin McDonald, QMI solutions director at QMI Sales.



"Last year alone, the Quebecor Media Network distributed more than 1.5 billion flyers across Canada."

How have local markets been affected by the changing media landscape over the past several years, and what role do flyers play in this new environment?

McDonald (Quebecor): In the community markets where we're really strong, the media offerings are still very limited compared to the major markets. There's less OOH, fewer radio stations, TV stations, fewer newspapers. So these newspapers have still stayed extremely strong. I look at some of our community papers out west for example. We're the only paper of record, there's no OOH and there are maybe one or two radio stations. So if you're not advertising in these papers, then you're not really speaking to the market.

Acland (RAC): This is a question that will be covered at the RAC Symposium in April. The marketing community tends to gravitate towards new and emerging media technologies – which is great! It is important, however, to keep grounded in the core media, like flyers, that drive promotional messaging for retailers. As national media has become more and more fragmented, local media has increasingly becoming the hub of people's daily lives. Community newspapers are a great example of this. Local papers are where people go for news that is the most relevant to them, municipal government information, local sports scores, and then by default - shopping information. As a result, this makes them a vital vehicle for flyer advertising.

Thompson (PBBI): We all know mobile is gaining more and more presence. But flyer distribution really is a tried and true technique. To a certain extent the whole idea of the flyer needs to change as well. In addition to the traditional, advertisers really need to start thinking about flyer portals and connecting with consumers through e-flyers for a mobile or much more electronic flyer format.

Courville (Transcontinental): The media landscape has changed very much, but flyers are part of the culture and the way that people do their shopping on a weekly basis. They are an excellent way to bring people into the stores. And there are other developing media that are complementary to flyers. It could be the in-store mix like posters, signage, in-store coupons, POS information, and we're seeing more TV screens that provide messaging to people as they're waiting at the cash register.

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ACTING LOCALLY WITH FLYERS

March (Multicom): Often a flyer can provide more information. In a 30-second radio spot, there's lots you can do if your reach is good, but you can't deliver the number of product offerings you could in a flyer. A flyer is so much more targeted. You can absolutely target by income, marital status, and education.

How does online fit into the flyer equation?

McDonald (Quebecor): We leverage all of our assets to help advertisers convey their message. All of our newspapers have their own dedicated sites. We find that there's a lot of online-exclusive readership – about 22% of readers read the newspaper exclusively online. If consumers want to look at the Canadian Tire flyer online, they would typically go to the Canadian Tire website and put their postal code in and get the flyer that's specific to their area. Where we can help support that is with online advertising to throw to their site, as well as ROP advertising to help drive traffic to their site and support the flyer.

Thompson (PBBI): From a retail standpoint, the web is predominantly being used to do price comparisons to help consumers make that final decision at a store. So electronic flyers will need to capture the consumer's interest, for example, link it so there's a lot more information on the products. Online flyers will need to be a little bit smarter than just putting a pdf of the flyer on a website. If it's going to stay at that level I don't think it will gain as much traction as it possibly could in a very accelerated way.

Courville (Transcontinental): More and more consumers aren't just using flyers to see what's on sale, but to get information and ideas about how to use products. And the web can definitely provide that additional information. We have partnered with a Transcontinental company called Conversys that converts flyers and catalogues into an interactive format. So it's not a pdf that people are zooming in or out of, it's really product information that can be correlated with recipes or additional information on the products themselves. It goes a lot further than just posting pdf flyers online. The other important element is that online provides more accurate information on flyer consumption or readership so you can adapt your flyers as you're moving forward as a retailer.

Braid (Metroland): Online is a wonderful complement. Having your flyer online can be tremendously successful, whether it's on your own website or on something like Flyerland.ca, which is a Metroland property. You can reach a broader audience because there may be folks you're not targeting with your print flyer because it may be cost-prohibitive. And there are folks who are more comfortable online than they might be with paper. When people go on Flyerland, they can sign up for alerts for the new flyer for Walmart or Giant Tiger, for example. And people choose their communities, so they're not just seeing a generic flyer. When we started the site it was just flyers, but it's so much more than that now. We have grocery coupons, local coupons, more sophisticated targeting and the ability to purchase over 200,000 products online.. It's all about being local so people can drill down and get only the things that are applicable to them.

TRANSCONTINENTAL

Transcontinental provides printing, publishing and marketing services that deliver exceptional value to its clients. It presents advertisers with a unique, integrated platform to reach and retain their target audiences. Transcontinental is Canada's leading publisher of consumer magazines, and the second-largest community newspaper publisher. Its digital platform delivers unique content through more than 120 websites, and its marketing communications division provides advertising services and marketing products that leverage new communications platforms supported by database analytics, pre-media, e-flyers, email marketing, and custom communications.

Transcontinental is launching DealStreet.ca, an online flyer aggregator site that provides consumers across Canada with local information about sales, special offers, flyers and product information. It's an end-to-end shopping tool that also presents value-added content like recipes from Transcontinental publications Canadian Living and Homemakers, and online shopping lists and e-coupons. The highly interactive site allows consumers to share and rate products and deals.

In Quebec, Transcontinental offers its clients integrated solutions which include a door-to-door advertising material distribution network with Publisac. Publisac has unrivalled market penetration rate of 97% as well as an online flyer portal, Publisac.ca, to serve the province's market digitally with interactive content.



Dealstreet.ca:
online deals
and flyers
aggregator

Steckel Elliott (Danier): We launched an online flyer version this year, which has been a huge success with our consumers. Many people will go online to their favourite retailers even when they have not received other media messaging to find an online flyer. We use other media as well to drive consumers to our online flyer. Something we've been doing for a long time is sending elements of our print flyer via email to our consumers. And then we were starting to buy newsletter advertising on Flyerland and RedFlagDeals.com when we were having our events, and that would include a link back to our homepage.

Baxter (Canwest): I certainly see online flyers augmenting traditional flyer distribution. The online component can add an extension to an existing flyer that hasn't been offered in the past. For example, an advertiser may have only budgeted for 16 pages while having 24 or 32 pages of necessary content, digital allows you to be able to extend that into a virtual flyer. It gives you more opportunity to get that message out in ways that weren't historically available. It should be pretty interesting to see where this can go, but I don't see digital replacing the existing flyer.

How can online flyers appeal to local audiences?

McDonald (Quebecor): If a reader goes to londonfreepress.com, for example, they can click through to an advertiser's website. The ad is found on a trusted site where people go to look for information about what's happening in their local market, as opposed to a strict flyer content site where they're just putting pdfs up of the flyers.

Baxter (Canwest): We have a new platform called Shop Local, which takes each individual product that goes in that flyer, deconstructs it and builds a database of products from that flyer. We can then create rich media through that content and push that out through whatever channels we want, whether it's mobile, digital or web-based like a search engine. It's something we believe will add huge value to the advertisers and to people viewing products online. It can really create a nice targeted campaign.

Acland (RAC): On their e-commerce sites, many retailers now prompt customers to choose their local store area before navigating the site. This creates an opportunity for the retailer to provide maps, product information or in-store specials that are relevant to a specific store area. Building geographic selectivity



NewsWeb's 8 hopper Muller Martini offers high-speed flyer insertion or product topping, complimented by a Stima polybagger. NewsWeb's network of 'cultural' partner newspapers makes flyer distribution into the ethnic market easy and cost-effective.

MULTICOM

Multicom Media Services is a full service marketing and communications company that speaks to diverse markets in their own languages. As Canada's largest diversity media group, it publishes over 25 publications – newspaper, online and specialty supplements – across Canada, reaching over 500,000 households and over 1.5 million readers.

Multicom Media's team of over 120 employees can help advertisers connect with diverse audiences in a meaningful way using the expertise of Diversity Media Services (DMS), a sister company of Multicom Media. DMS can provide comprehensive media planning and buying that allows advertisers to target multiple ethnic communities with just one phone call. By aggregating the partner network of DMS advertisers can connect with 480 print properties, in 47 languages reaching 5.8 million households across Canada.

Multicom Media/DMS can leverage its extensive knowledge of Canada's key diverse demographics to help craft campaigns that speak to various targets in the most relevant way possible, either in their own languages or Canada's official languages, English and French. Multicom's convenient, streamlined process allows national flyer advertisers to effortlessly reach into the cultural demographic in a large-scale way.

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into retail e-commerce sites allow the advertiser to engage customers at a hyper-local level by creating messaging that is targeted to a specific community or geo-demographic profile. As the e-commerce tools and technology evolve the ability to deploy customer analytics and geo-targeting will become more and more enhanced.

Steckel Elliott (Danier): Retailers can tailor the messaging and products that audiences see at the local level. This can enhance the feeling that the retailer is speaking directly to them, is part of their community, and has a greater understanding of what the needs in their community are like.

In any given local market, is there an inherent value in reaching consumers through a local publication?

McDonald (Quebecor): Yes, definitely. Some of our community papers have been around for over 150 years – there's an inherent value there with just the history. If you grew up in a market like Kingston, your parents and grandparents would have read the Kingston Whig Standard, so it's always been a trusted news source. It really serves as a welcome product into their homes. People always want to know what's happening in their own backyard and what's happening in town. You always either know someone in the paper, or you yourself might be in the paper. In most of these community markets, anyone is able to hand deliver single sheet flyers etc into a mailbox. Whereas if it's in a newspaper, the perception is that it's coming from a well known trusted source.

Braid (Metroland): Yes. I think the local publications are all niche products. They're virtually the sole source of information for their communities. The information ranges from editorial-based about something that happened in the community, an announcement about somebody who is getting married or passed away, a schedule of community events or even advertising – advertising is information as well. Flyers are information. That's where the tie-in really is with the community newspapers and the neighborhood information that we provide.

Lannan (OCNA): Community newspapers are one of the most trusted mediums. Readers look to them to be the voice of their towns and cities. When a local business advertises they are not only asking for a sale, they associate themselves with that sense of community. Advertisers are also supporting local content by providing revenue that allows the newspaper to serve its community with more editorial. This is seen by the reader as a positive outcome, and therefore they support local advertisers. And community papers support local businesses through editorial content such as covering store grand openings or charity events.

Many local newspapers are still seeing strong and even growing circulation numbers. What does that mean for advertisers?

Braid (Metroland): It's all about opportunity for advertisers. Our communities are still growing, and it's very important for our advertisers to reach the new homes. The first place people



Geomedia. Analytics in action.

GEOMEDIA

Geomedia, Canada's premier media agency, combines customer analytics and hyper-local geo-demographic knowledge to help clients drive the media planning process. Pinpoint geographic targeting enables clients to maximize their media spend on all forms of advertising – flyer, newspaper and magazine, catalogue, online, mobile and outdoor.

Founded in 1993, Geomedia pioneered the development of proprietary software that uses geographic information systems (GIS) and customer analytics to identify waste. Its cross-functional team of GIS analysts and media specialists works with national retailers to drive local store traffic and sales, optimize their advertising spend, and control and manage their costs.

Geomedia provides clients with a comprehensive analysis of their advertising distribution patterns using consumer demand models based on customer sales, geo-demographic data, or purchasing behaviour data. Geomedia's stream-lined management of the media buying process enables clients to master the art of hyper-local media buying and unlock their market potential. Geomedia is Canada's largest manager of retail flyer advertising.

look for information about their community is their newspaper, because they want to know about the schools, the rec centres, the churches. Our newspaper websites are also a great place to turn. We're the feet on the street gathering this information.

Steckel Elliott (Danier): We continue to evaluate media for its effectiveness based on the message we are delivering to our consumers at different times of year. Local newspapers can make a lot of sense when looking at our multi-channel media efforts across Canada and across diverse markets. Distributing flyers through this channel is a cost-effective way of reaching many consumers at one time with a significant message that goes beyond a single ad page, which is especially exciting in fashion where we want to be able to show the larger Danier collection.

Lannan (OCNA): According to the 2008 ComBase Readership Research, more than one-third of community newspapers readers site access to flyers as a main reason for reading their local newspaper. The majority of community newspaper readers always/sometimes read the flyers delivered with their paper from grocery stores, drug stores/pharmacies, home improvement stores, department stores, and furniture/appliance/electronic stores. Community newspapers continue to provide hyper-local content that readers cannot access elsewhere. Advertisers understand that they contribute to that hyper-local message with their advertising content, and this is a great way to connect

with their customers. Increased circulation brings increased readership, which in turn brings increased buyers. The fact that community newspapers fared well in the recession is proof of their value to readers and advertisers.

What are some challenges advertisers face with respect to communicating with each local market in a relevant way?

Courville (Transcontinental): One of the challenges with flyers is to be able to assess the ROI. People used to come into stores with their coupons. Storeowners would say that worked because they could register the coupons or saw people coming in with the flyers. Today, people understand more of what they want because they viewed it online, so they go into the store directly to the product they want without necessarily bringing the flyer and asking questions. So you need to be able to make those correlations. And you need to understand postal code data, personalization, who the consumer is and so on.

Braid (Metroland): If companies are fragmented, integrating online and print flyers becomes a problem. What you often see is that one marketing group is in charge of creating the flyers, but when they go to integrate them with the company's online experience it falls under the responsibility of another department altogether. These are silos in some companies that really need

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to be more integrated. Flyers drive a tremendous amount of revenue for companies, so they really should be more integrated with the online drive.

Steckel Elliott (Danier): Getting to know which consumers are most receptive to your message across a nation and how to deliver that message to them is very hard, so we rely on the media profiles the local papers provide to help target that delivery and get our message into the hands of people who are actually interested in the offering. It's a bit of a challenge, so sometimes we'll use the ROP to help us out. But when we're using a flyer, we can't afford to do a lot of versions. So often we'll try to find the lowest common denominator, and a lot of times fashion gives us a way out a little bit in showing things that might be too cool for Toronto but ok for Vancouver and vice versa.

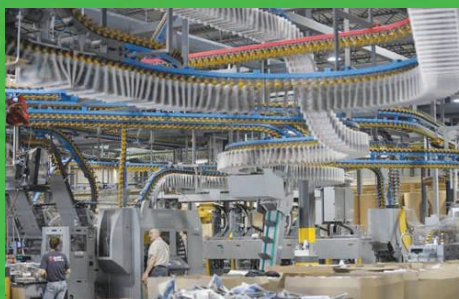
March (Multicom): When it comes to advertising to various ethnic demographics, a lot of advertisers get caught up on the language issue, but really, if you're in their media, you are instantly validating them – even if your flyers are in English. You are saying 'you are important to us.' It's important for

national advertisers to understand that there are other national advertisers who are already in ethnic-specific local media. And they've got a leg up. They've already waved their hand in friendship and said hello, you matter to us so much that we're going to undertake a campaign that's specifically aimed at you. And it's enormously powerful.

Why are flyers still a valuable tool?

McDonald (Quebecor): At the end of the day, even when you factor in the printing and the distribution costs, it's still a very cost-effective way to reach a mass audience. If you look at the cost per thousand to reach all those doors, it's much more aggressive than anything you would get in any other forms of media. We haven't seen a decline in any flyer revenue whatsoever. For many clients it's their main source of advertising and the backbone of their communications.

Courville (Transcontinental): Flyers have always been the way we shop. They are a source of ideas for a lot of consumers. For instance, many families use flyers to plan their weekly meals – it



"With fully automated printing technology in Ontario and Quebec, both Quebecor Media Network printing sites include identical FERAG equipment, printing at speeds ranging from 43,000 to 172,000 cph."

QMI

Quebecor Media is the largest newspaper publisher in Canada. Its extensive roster of trusted newspapers encompasses all Osprey Media and Sun Media publications, including community titles like the Barrie Examiner, the Stratford Beacon-Herald and Fort McMurray Today. It can offer advertisers unique, cost-effective packages that cover everything from media planning to ROP and online ads to targeted flyer printing, insertion and distribution. It also provides cross-media opportunities via its national online network canoe.ca and broadcast properties like TVA.

"When we combine our printing and distribution capabilities together with all of our media platforms, we deliver a value that is unmatched in terms of stretching your marketing dollars," says Pierre Karl Péladeau, Quebecor's CEO. "We take great pride in our ability to provide fully integrated media solutions to our clients. We have invested heavily in state-of-the-art printing presses, and we've expanded our national distribution network to ensure that we offer a one-stop-shop for advertisers who can leverage our vast network to achieve both time and cost efficiencies."

Quebecor recently acquired one of Canada's most well-respected flyer intelligence agencies, Alex Media. This has helped the company gain a wealth of additional expertise and best practices. Quebecor is also currently moving to a DA (dissemination area) distribution model in most of its English markets. The model has already been implemented in key markets like London, Kingston, Ottawa, and the Niagara Region.



Canwest's Shop local site augments advertisers traditional flyer distribution

CANWEST

Canwest represents over 100 daily and weekly newspapers and distribution products across Canada, including some of the nation's most long-standing and well-respected community titles like the Tilbury Times, the Vancouver Courier and the Comox Valley Echo.

Canwest can develop customized database-marketing programs to help advertisers optimize their advertising strategies and distribution plans. Distribution Targeting is a process that combines consumer-targeting data like household income and newspaper distribution data in a database modeling process. Canwest uses the results to build targeted advertising strategies and distribution plans. It can also support distribution analysis with GIS (geographic information systems) mapping.

Canwest uses local market contacts in each of the communities it has a presence in to provide local intelligence. This ensures its advertisers can connect with local audiences in the most relevant way possible. Canwest offers breakthrough products to help advertisers stand out, including polybags, newspaper bands, sticky notes, door hangers, info-pouches and tag-alongs.

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gives them ideas. And there's a habit there, too. It's tough for anyone to change habits. That's why flyers are so important and will stay important for a long time.

Brackett (Multicom): The stats show that 82% of readers of newspapers actually paid attention to the coupons and flyers that were in the paper within the last 30 days. On a regular basis, 64% of people who receive a paper really do keep an eye out for the coupons and flyers. People still like being able to hold that flyer in their hands.

Acland (Geomedia): Flyers are an extremely valuable tool because they are still where the majority of Canadians go to find shopping information. Flyers are also getting better from a creative standpoint and becoming less cluttered and difficult to read. Today, more and more advertisers are using flyers in a way to more clearly communicate the positioning of products. Flyers can fulfill a branding mandate, as well as communicate specific promotions. When better creative is combined with a targeted distribution strategy at the local level, flyers represent the most effective media to communicate to specific geographic areas.

What are some characteristics of successful flyers in today's media environment? What are some best practices?

Steckel Elliott (Danier): We work really hard to make sure we stand out. And try to bring fashion excitement to a great price value equation. I think we do that differently from a lot of retailers, and we're pretty proud of that. We get a lot of feedback from consumers who actually look for the Danier flyer. We shot our winter campaign in Iceland. Consumers told us they like the imagery, they like seeing the models, they like seeing what we've got. It's fun to get that kind of feedback because you don't always think of a flyer giving people that kind of visceral excitement.

Thompson (PBBI): What we find a lot is that retailers, even if they're large, gloss over the importance of doing sound analytics of who their customers are and effectively targeting those flyers so they are targeted at individuals who have a high propensity to spend at the store. A successful flyer needs to combine three key elements: the propensity by household or by consumer segment; the trade area of that store; and how far that neighborhood is from the store. When you combine all of those things together, you get a good sound analytical deliverable that you can then pass on to the distributor and say hey, you guys do the printing and distribution but here's the neighborhoods where you need to go. We see time and time again that this increases the response rates and makes for a successful flyer.

Courville (Transcontinental): Grouping related items is an increasing best practice. A good example is during the Super Bowl, you see the related products for Super Bowl parties altogether – the chips, the chicken wings and all of the other party snacks are grouped together so someone looking for Super Bowl items will see everything they need on one or two pages.

Acland (Geomedia): The idea of broadly blanketing the world with flyers just will not work anymore. Advertisers need to be smarter with their spend and analytics to identify neighborhoods that



Cassandra Culp poses for a photo at her Burlington home. She delivers the Burlington Post in her neighbourhood.

Photo by Jon Currie/Metroland Media Group West

ADREACH

Ad*Reach is the easiest way to reach 5.8 million adults across Ontario. It represents a network of 315 community newspapers, who, as members of the Ontario Community Newspapers Association, meet their stringent acceptance criteria. Its papers cover almost all rural and urban communities in the province.

Ad*Reach is a one-stop-shop for advertisers who want to have a presence in hundreds of community newspapers without having to make hundreds of phone calls. It makes planning and executing community newspaper campaigns as easy as one phone call and one invoice. Ad*Reach's team of experienced media staff can help advertisers with display advertising, classified display, inserts, special sections and online advertising with Ontario's Community Newspapers.

Ad*Reach's extensive Market Analyzer GIS application will help with geographic targeting opportunities.



PBBI helps optimize marketing and ROI, helping retailers achieve up to 100% increase in coupon redemption rates

PITNEY BOWES BUSINESS INSIGHT

As a global leader in location intelligence, Pitney Bowes Business Insight combines industry-leading data, software and expertise to help businesses better understand their customers and markets to maximize marketing ROI. PBBI's comprehensive capabilities help organizations develop a holistic strategy, from identifying the most profitable sites to better understanding their markets and customers.

PBBI's geodemographic segmentation solution PSYTE® HD helps businesses better understand both their customers and markets by more accurately identifying trade zones, including gaps where additional growth opportunities may lie. Additionally, by looking at Canadian neighbourhoods and classifying them into market segments, or "clusters" that correlate with individual preferences and consumer behaviors, companies are better able to reach those segments using the right media. PBBI have helped some of the largest names in retail achieve up to a 100% increase in direct mail response rates by identifying their optimal marketing media and optimizing their flyer distribution.

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METROLAND

Metroland is a dynamic media company that delivers vital business and community information to millions of readers across Ontario each week. It currently publishes 97 community papers with a combined distribution of 4.75 million copies per week, making its papers ideal vehicles for advertisers who want to reach highly engaged local audiences.

As one of the most sophisticated flyer and circular distributors in Canada, Metroland distributes flyers to households in advertiser-defined areas, primarily using its extensive roster of newspapers. It can also deliver flyers in bags to hang on apartment doors in communities with high concentrations of apartment buildings.

Metroland also owns Flyerland.ca, Canada's number one website for flyers, coupons and deals that was launched in March 2008. Flyerland's audience reached 1 million unique visitors in December 2009. Flyerland goes well beyond simply posting pdf versions of flyers online: it offers an engaging, fully interactive experience that includes coupons, deals, online shopping, product search and contests as well as localized, relevant flyers that keep people coming back each week. Flyerland's audience is comprised of 75% female readers and 25% male, with an average household income of \$80,000.

Metroland is a wholly owned subsidiary of Torstar Corporation.



Metroland Media Group youth carrier delivering door to door

should and shouldn't receive flyers. Most retailers get this now. Post campaign measurement and assessment is key and allows continual optimization of flyer distribution. However, sophisticated analytics lose their value if you can't ensure the results can be implemented. It is crucial that analytics are done using accurate media route data and the patterns are booked through a controlled system.

March (Multicom): If you're into target marketing, why not be interested in reaching people based on their cultural backgrounds as well? Incidentally, the average newcomer to Canada is almost twice as likely to have a university education than the average Canadian. And they're in the absolute sweet spot for marketers: 25-54 years old, starting families.

Conclusion

At the end of the day, flyers are still around because they work. In spite of the much-hyped "death of print," the sustaining popularity of community newspapers and printed flyers proves that they're not going anywhere anytime soon. And, as flyers expand their digital presence, new best practices continue to emerge as consumers figure out what they want from flyers online. This allows advertisers to learn and adapt as they move forward in navigating the online space. After all, even though flyers are still one of the most effective vehicles to drive retail sales, there's always room for improvement. •

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Retail Advertising and Marketing Canada (RAC) provides retail industry professionals with a forum to exchange ideas on the hot topics impacting marketing and advertising in the Canadian retail sector. RAC is the essential resource for strategic trends, best practices and innovation in strategy, creative, media and beyond. The aim is to foster a community where business needs are supported through research, events, education and dialogue

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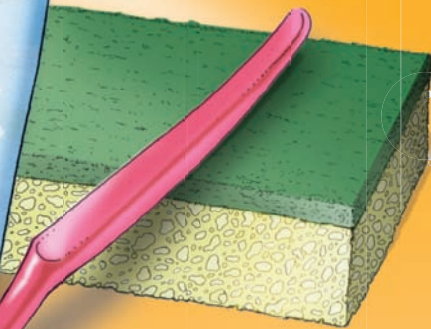
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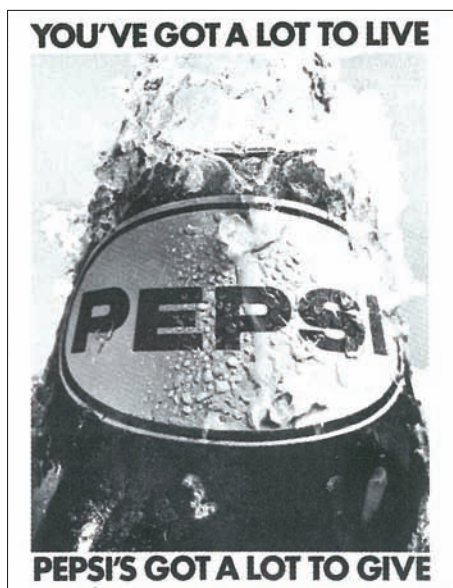


Forever young

Pepsi's first 75 years in Canada

As Pepsi gets underway with Q4 of its first century in Canada, *strategy* looks back at the first 75, how the brand successfully marked its anniversary – and what comes next

BY PATTI SUMMERFIELD



Clockwise from top left: newly elected PM Pierre Trudeau as part of the Pepsi Generation in the '60s; the first factory on de Fleurimont St. in Montreal, 1934-1938; a '40s six-pack in-store display features brand characters Pop and Pete; "A lot to live" campaign poster, c. 1970s.

Taking a look back at the first 75 years of Pepsi-Cola

in Canada can't help but trigger thoughts of the Cola Wars, one of the liveliest brand battles in Canadian marketing history. This rivalry with Coca-Cola has been around almost as long as Pepsi itself, so it would be natural to assume the battle had shaped Pepsi's marketing activities.

In fact, from day one, Pepsi has taken an aggressive marketing stance that has been far from reactionary. Whether it was seeing the marketing potential that came with the end of Prohibition or being the first brand to launch a radio jingle back in 1939, Pepsi has been a leader rather than a follower.

Last year, in a show of the utmost cola cheekiness, Pepsi eschewed its traditional blue can in favour of a red and white, limited-edition can to celebrate its long-standing partnership with Hockey Canada by sporting the national team colours. Its Hockey Canada support also involved the "Join the Cheer/Cheer Nation" campaign.

Every era has its own design sensibility, and today's is a very visual culture where

people expect high design in the simplest things. So, in keeping with its history, Pepsi chose to celebrate its 75th year in Canada by completely refreshing everything – its brand, packaging, use of media and even its logo.

The tweaking of the logo changed its perspective from a "wave" to a "smile," which Dale Hooper, VP marketing, PepsiCo Beverages Canada, says is a fitting new look for a brand fuelled by the spirit and optimism of youth.

"We refreshed everything from graphics to an updated philosophy and the way we think about media, how we're going to connect with our broad consumer base on brand Pepsi – millennials all the way to boomers," says Hooper.

Along with this revamp, there was a high-impact,

multi-tiered marketing campaign designed to unite Pepsi with positive, like-minded people, inviting them to share and spread the joy – to "Joy it Forward."

Last year for the first time, TV was no longer the central point of Pepsi's media plan. The campaign reached consumers at all touchpoints from digital to TV, billboard, public transit, in-store and at the grassroots level. It also involved Pepsi's first Facebook foray – the "Joy it Forward" fan page.

Hooper says the Facebook effort is one of the top consumer brand pages in Canada. "The whole thing was about consumers and fans engaging with us. Everything is different from the old days of finding a celebrity and making a TV ad. It's much more integrated and engaging."

How Pepsi connects



THANK YOU

FOR REFRESHING THE LIVES OF CANADIANS,
FROM ONE GENERATION TO THE NEXT.

from your friends at

Mark IV

Helping brands make their MARK...In Store

Tribute. *Pepsi: the first 75*



The red-and-yellow colour scheme of the Montreal bottling operation's fleet of eight trucks, c.1935, was designed by the first Canadian sales and marketing manager, Yvon Comiré.

with consumers today may differ from the past, but the company's marketing strategy has always been about evolving and adapting to keep pace as its consumers changed with the times.

Roger Baranowski says that knowing Coke, which he refers to as the "red demon," is out there everyday helps Pepsi keep its focus and its edge.

According to Baranowski, Pepsi group marketing director from 1982 to 1993, known for his strategic smarts and chutzpah, "you'd wake up in the morning and know who the

enemy is, and whose life you were trying to make miserable.

"At that time our job was to position Coke as mainstream Americana and Pepsi as 'The Choice of a New Generation' – and when we said 'new generation,' we meant we're not your father's drink."

Now semi-retired, Baranowski works on select projects and passes on his marketing knowledge – and great stories – to students at Centennial College. During his Pepsi years, he loved to needle the competition, making sure that when media was purchased,

Pepsi bought the bus shelter outside the Coke head office.

When he launched the "Diet Pepsi Taste Drive" in 1988, a brand conversion effort where Diet Coke drinkers received Diet Pepsi taste packs, he made sure the president of Coca-Cola received the first one. To get the Pepsi bottlers fired up about Diet Pepsi, he had the Diet Coke logo painted on a building scheduled for demolition and then had them blow it up.

One of Baranowski's favourite cheeky Pepsi moves was made in 1985 by Roger Enrico, then

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HERE'S TO 75 YEARS IN CANADA. WE'RE PROUD TO BE PART OF THE PEPSICO TEAM.

TBWA\

For three quarters
of a century you've
been two steps
ahead of the rest.



We're proud that for the last
29 years, you've let us walk
right by your side.

Thank you from



Tribute. *Pepsi: the first 75*



From left: bottle labels were attached by hand in the '30s; the Pete and Pop characters marked the cartoon mascot trend in the '40s; the evolution of the can through the '60s, '70s and '80s; a '50s magazine ad.



PEPSI IN CANADA: HIGHLIGHTS OF THE FIRST 75 YEARS

1934

Pepsi-Cola Company of Canada establishes its headquarters and first production facility in a small building in Montreal, which at that time was the country's largest city and business centre. The first bottle of Pepsi-Cola comes off the line on June 12.

1935 – 1939

Pepsi develops a network of local and regional franchised bottlers to facilitate national distribution in Canada. By 1939, Pepsi-Cola has attracted 90 bottlers and is bottled in every province.

The end of Prohibition north of the border opens up new opportunities. Bottlers are encouraged to recommend Pepsi-Cola as a mix with rum, whiskey and gin.

1936

The Canadian Cola War begins. Coca-Cola of Canada files a lawsuit claiming that the name Pepsi-Cola is an infringement of Coke's trademark. Pepsi's response was to find evidence that "cola" was a generic term well within the public domain.

1938

The Federal Court finds Pepsi at fault. Coke's lawyers immediately send cease and desist letters to all Pepsi bottlers. Pepsi launches a Supreme Court appeal so bottlers can continue doing business while awaiting the result.

Pepsi-Cola opens its second Montreal plant. It's a major expansion for the company and a showcase for its new international division.

1939

Pepsi wins the appeal. Coke takes the fight to the Privy Council, which three years later finds in favour of Pepsi-Cola. This decision settles the Canadian dispute and prevents similar action in other countries. Pepsi is now ready for international expansion under its new export department.

The first musical commercial hits the airwaves. An instant pop hit, "Pepsi-Cola Hits the Spot" is played on jukeboxes, in concerts and at ball games.



FROM ONE GREAT CUP TO ANOTHER

CONGRATULATIONS PEPSI 75 GREAT YEARS OF MARKETING INNOVATION FROM YOUR FRIENDS AT THE CFL®

THIS IS OUR LEAGUE 

® Registered trade-mark of the Canadian Football League





» P. 55

1939 – 1947

Pepsi joins the war effort through its company magazine, *Pepsi-Cola World*, gift boxes for the troops and its Voice Records program. The Voice Record, a small white disc carrying the Pepsi logo, enables servicemen to record messages to send home, along with a letter on Pepsi stationery.

1940-1947

Rationing and shortages lead to innovation. Hot Pepsi with lemon is touted as a ready-sweetened coffee and tea substitute, and Pepsi-Cola, "the temperate drink," is advertised as an alternative to alcoholic beverages.

The first manufacturer in Canada to use skywriting for promotion, Pepsi delights lunchtime crowds from Winnipeg to Montreal.

Pepsi creates two popular cartoon characters, Pete and Pop, for its print and in-store advertising.

1942

The first-ever "Pepsi Taste Test" is held in Montreal, kicking off the switch in advertising strategies from focusing on economy to product quality. Pepsi also begins using a new medium, billboards.

1950 – 1958

Consumers interest shifts from taste to image and luxury, so Pepsi is repackaged in a distinctive modern swirl bottle appealing to elegant hostesses and youth.

1955

Pepsi responds to changing consumer attitudes by reducing the level of sugar in Pepsi and creating a "Light Refreshment" tagline that appeals to customers' healthy and sophisticated self-image.

1957

Pepsi-Cola launches its first "Under the Cap" promotion in Canada.

1958

Pepsi's image advertising target broadens from "sophisticates" to "carefree sociables" with "The Refreshment of Friendship" and invites consumers to "Make Friends with Pepsi."

Pepsi stuns the industry with the introduction of a 10-ounce swirl bottle. It takes the competition more than five years to move from the standard six-ounce bottle.

praxis new feed

What are you doing?

Always cool, always fun, always fresh. Pepsi, you got it goin' on! Congratulations!

Share

NEWS



ElvisPresley Those suede shoes were blue for a reason! Rock on Pepsi!
about 1 hour ago



Stephen_Harper Can someone please find out who does Pepsi's leadership training?
about 6 hours ago



CocoChanel Pepsi: always in vogue!
about 1 day ago



Coke.Exec Damn the blue team anyway... who's up for a formula change?
about 3 days ago



Praxis4Pepsi
12,982 posts

2,832,927 4,376,209 981,094
following followers listed

praxispr

Home

@Praxis4Pepsi

Direct Messages 94,265

Favourites 101,253

Reposts 289,344

YOU ALWAYS PUT A SMILE ON OUR FACES.



Congratulations Pepsi on all your success,
and here's to a bright future.



Canwest™

canwest.com

Tribute. *Pepsi: the first 75*

«continued from page 50

chairman and CEO of U.S. parent company PepsiCo. When Coca-Cola announced New Coke, Enrico put a full-page ad in newspapers around the world with the headline, "After 75 years of going eye to eye, the other guy just blinked." Enrico then gave every employee around the world the next day off, says Baranowski, and they took it.

"The whole fight against Coke, the Cola Wars – you'd go home and pick up a magazine and there are Coke and Pepsi cans with boxing gloves fighting each other on the

eye-catching display units and ice coolers. It was also a bit of pioneer in its choice of media, launching the first musical radio ad in 1939, "Pepsi-Cola Hits the Spot," and in the early '40s, becoming the first Canadian manufacturer to use skywriting. The first documented "Pepsi Taste Test" took place with Dominion Textile workers in Montreal in 1942. It was so successful that Pepsi sponsored many other local taste tests.

In the 1950s, Pepsi switched its ad focus from taste to image. Post-war consumers were



Above: the Diet Pepsi Taste Drive program ran from 1988 to 1991.

Opposite: a transit wrap for the 2010 Vancouver Games.

cover of *Newsweek* – you felt very much that you were part of that. It was a bloodless battle, but you got the same high as a result of it."

And 1985 was also the year Pepsi's share overtook Coke's in Canada, in May.

Baranowski adds, "Pepsi's success formula was in hiring very bright people and challenging them. They gave a lot of young people a lot of latitude, fair pay and let them loose. It's the graduate school of business as far as I'm concerned."

Advertising has always been an important part of Pepsi's marketing efforts. In the 1930s, the company used print ads and in-store materials including

interested in stability and luxury, so Pepsi's modern swirl bottle, "The Light Refreshment" tagline and "the fine art of staying lovely" positioning were designed to appeal to elegant hostesses. To reflect that elegance, actresses Joan Crawford and Polly Bergen and, in Canada, model Joan Corbeil were shown as the faces of the brand.

Pepsi was one of the first brands to jump into TV advertising. In 1959, Canadian advertising manager Ted Fisher told Pepsi bottlers that if they wanted to continue to increase sales, they needed to move ad dollars into TV, a medium that could deliver the Pepsi message to a large national audience. The Canadian



business grew by 162% in the '50s, compared to 29% growth by the industry overall.

In the '60s, Pepsi targeted baby boomers with a tagline shift from "Now it's Pepsi for Those Who Think Young" to "Come Alive! You're in the Pepsi Generation." "You've got a lot to live. Pepsi's got a lot to give," became the mantra for the '70s, and in 1976, the taste test returned as the "Pepsi Taste Challenge."

As Canadians got the message, the company adopted the slogan, "More and more every day, everywhere. Canadians are discovering the great taste of Pepsi." To make the most of the "Challenge" momentum, Pepsi changed the message to "Look who's drinking Pepsi now!"

Pepsi became "The Choice of the New Generation" in the '80s, and the advertising took an upbeat

1959

Ted Fisher, Pepsi's Canadian ad manager, drops a bombshell on bottlers when he advises them to move ad dollars from traditional forms of local advertising into television in order to increase sales.

1960

The growing baby boom is targeted with a change from "Now It's Pepsi for Those Who Think Young" to "Come Alive! You're in the Pepsi Generation."

Pepsi's product line expands to include its first new drink, Teem. Patio Orange was the second new product.

1965

The launch of Patio Diet Cola, the company's first diet drink, is quickly followed by Diet Pepsi.

1969

The U.S. federal government bans the use of cyclamate and all diet drinks are pulled from shelves. The search for an alternate sweetener begins.

1970

The Pepsi Generation enters the 1970s with a new slogan, "You've Got a Lot to Live and Pepsi's Got a Lot to Give."

1972

The Canadian government adopts metrication, prompting packaging changes. With Toronto quickly becoming Canada's business centre, Pepsi moves its head office from Montreal to Bay Street.

1976

The "Pepsi Challenge" comes to Canada. The company adopts the slogan, "More and more every day, everywhere Canadians are discovering the Great Taste of Pepsi." In Quebec, René Simard becomes the brand's spokesperson.

1977

The Canadian government bans the use of saccharin. Fructose is substituted in Diet Pepsi, and an ad campaign asserts, "Bet You Won't Taste the Difference."

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**Congrats on keeping
pop culture fresh for 75 years!**

**Cheers
to the next 75!**



The New Coke move and Pepsi's response was one of two or three major catalysts that **vaulted Pepsi to overall leadership in Canada**

turn with celebrity advertising starring Michael Jackson, Tina Turner and Michael J. Fox and, in Canada, acts like Rough Trade and Triumph.

That's about when Bob Shanks came in. As director of strategic planning at J. Walter Thompson in Toronto, he started working on the Pepsi account with Baranowski right on the heels of the "Challenge," near the beginning of the Claude Meunier campaign in Quebec (see sidebar, p. 64) and at the start of the celebrity advertising.

"This was a company that was really 'ready, aim, fire.' They took chances; they took risks. Real, educated risk-taking is a fair way to put it. And it was true marketing," Shanks says. "What was the difference between Coke and Pepsi? Really, it was the marketing."



Above: Baranowski welcomes the Diet Pepsi Drive Train Tour to Halifax for the first MMVA awards in 1990. Opposite: the Jackson 5 endorse Pepsi.

Shanks, now a partner at Grip in Toronto, looks back daily at what he learned working on that business from 1989 to 1997. "It was such a great client-agency relationship that it becomes the benchmark as you go forward. That's what I want to replicate [in] our agency structure and the

way we think. It all goes back to the Pepsi business."

Youth has been a central theme of the advertising from the start. Recently, "Be Young. Have Fun. Drink Pepsi." and "GenerationNext" of the '90s became "For Those Who Think Young" and "The Joy of Pepsi-Cola."

CONGRATULATIONS TO PEPSI ON 75 GREAT YEARS IN CANADA.
FROM BBDO/PROXIMITY/OMD



Like its cheer campaigns in 2009, Pepsi's upcoming 2010 Canadian marketing effort, with the tagline "Every Pepsi Refreshes the World," reflects youthful exuberance and optimism. The current agency roster includes creative agencies BBDO Toronto, Capital C, TBWA and Mark IV; media agency OMD Canada; digital agency Proximity Canada; promotional agencies OSL and CIM/Launch!; PR shops Praxis, High Road Communications and Fleishman-Hillard; lifestyle agencies SDI and Jetstar; and design shop Shikatani Lacroix.

The "Pepsi Refresh Project" is set to launch mid-April, says Hooper. It is designed to ignite and share the positive energy of the brand at the speed of the new digital culture, while enabling positive change around the world.

The next evolution of the "Joy it Forward" campaign, Hooper



says the project is not about a big change-the-world moment, but rather a lot of small acts making the world a better place.

"This will be accomplished by awarding Refresh grants ranging from \$5,000 to 100,000. Nine or 10 grants will be awarded every other month for 12 months. Everything this year is going to be about this program because it's so big," says Hooper.

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1979

Pepsi's market share increases from 14% to 22% thanks to the "Challenge," and the invitation to "Taste the Winning Taste." As Pepsi continues to convert Coke drinkers, the "Look Who's Drinking Pepsi Now!" campaign is backed by hard facts and research.

1980

Pepsi counters the economic woes of the "Pepsi Generation" with ads featuring upbeat performers such as Michael Jackson and Canadians Rough Trade, Willie English and Spa Romance.

A consolidation of franchise-owned bottling operations (FOBOs) begins, culminating in 1990 when Pepsi-Cola Canada acquires a number of them.

1981

Pepsi-Cola Canada pioneers the use of aspartame in diet beverages, two years before the U.S. parent co.

1982

Diet Pepsi is introduced, as well as Pepsi Free, for consumers concerned about the effects of caffeine.

1985

Pepsi's "The Choice of a New Generation" campaign performs well, but research shows it's not resonating with consumers in Quebec. A campaign unique to the province starring well-known Quebec comedian Claude Meunier launches. Growth in sales and market share quickly follows.

1986

Purchase, NY.-based PepsiCo Inc. acquires the 7Up brand from Philip Morris worldwide (excluding the U.S.), gaining the popular lemon-lime carbonated soft drink position in Canada and boosting the company to its market-leader position in retail.



The Cola Wars: the Cherry Pepsi coup



Above: Cherry Pepsi spot, c. 1986. Opposite: Wild Cherry Pepsi is still sold in the U.S.

The Cola Wars peaked in the 1980s. As those who were part of it recall, Pepsi's strategy was to keep Coke off-balance and reacting to Pepsi, to test Coke's defenses and find its weak spots. Coke showed its vulnerability in April 1985 with the launch of New Coke, a reformulation panned by consumers and considered by many to be one of the biggest marketing blunders of all time.

Edelman Digital Chicago president Rick Murray, who was brand manager and group product manager at Pepsi-Cola Canada from 1984 to mid-1989, says, "The New Coke move and Pepsi's response to that

was one of two or three major catalysts that vaulted Pepsi to overall leadership in Canada."

Just a few months later, one of those catalysts was on the drawing board – the Cherry Pepsi coup. The CEO of Coke Canada was quoted in a newspaper as saying the company would be launching Cherry Coke in Winnipeg and Vancouver in about eight weeks.

Pepsi immediately mobilized. Murray and Jay Bertram from the JWT account team were given the task of beating Coke to market with Cherry Pepsi.

Bertram, now president of TBWA\Toronto, says the launch of Cherry Pepsi really shows the

intensity of the battle between Pepsi and Coke.

"Everything we did on that launch had to be taken off-site. We had to do everything in London (England). It was very top-secret at a time when things weren't kept quite as confidential as they are now. We even had a code name for it."

Murray says that Pepsi researchers had already been working on flavoured Pepsi formulations, but the team still had to fine-tune it and come up with packaging and advertising.

"From about Sept. 1 to Oct. 15, we nailed the product, developed a brand proposition, developed and shot the





advertising, developed the packaging and got the Pepsi bottlers all fired up. We beat Coke to market by two weeks."

Cherry Pepsi was launched with the tagline, "Grab a taste of the good life!" The TV spot featured a pop-music theme song, slot machine visuals and teens having fun.

Cherry Pepsi is no longer available in Canada but is marketed as Wild Cherry Pepsi in the U.S. There are several Facebook pages devoted to Cherry Pepsi, including one that describes itself as the "official" petition to bring the product back to Canada.

PEPSI IN CANADA: HIGHLIGHTS OF THE FIRST 75 YEARS

1990

The Diet Pepsi Drive Train Tour, a cross-country train trip featuring Canadian musicians performing across Canada, starts. The branded train is greeted by thousands of people, and the gigs were aired on MuchMusic.

1993

The Pepsi campaign featuring Quebec comedian Claude Meunier wins the CASSIES Grand Prix award.

1999

Pepsi spins the bottling business into The Pepsi Bottling Group in 1999. Diet Pepsi launches its "Forever Young" campaign.

2001

Quaker Tropicana Gatorade (QTG) Canada forms.

2002

Diet Pepsi "Forever Young" wins the CASSIES Grand Prix.

2003

Meunier moves to Diet Pepsi brand ads.

2004

QTG Canada merges with the Pepsi-Cola Canada beverage business to form the Pepsi-QTG Canada division.

2007

Diet Pepsi's "Forever Young" wins CASSIES Sustained Success Gold for performance from 2002-2007.

2008

The Canadian businesses are reorganized to form PepsiCo Beverages Canada.

2009

PepsiCo Beverages Canada announces its plan to acquire all of the outstanding shares of The Pepsi Bottling Group in Canada. Currently 88% of Canadian sales of Pepsi beverages flow through The Pepsi Bottling Group and 12% via 13 remaining FOBs.

OSL

Congratulates
Pepsi® on 75 years
of excellence.

Here's to many
more refreshing
years together.



OSL and Pepsi®: It's all about the numbers

4 offices over 800 retail activations

over 1,000 projects (over 200 in Quebec)

over 14,600 Pepsi products consumed by your OSL team

over 100,000 hours



This page: Pepsi domination at Yonge-Dundas Square in Toronto.
Page 62: a superboard in Montreal.

«continued from page 57

Pepsi will give over \$1 million in grants to Canadian community groups who submit an online application along with a business plan, timeline and budget detailing how they plan to move the world forward in one of six categories: the planet, neighbourhoods, education, health, arts & culture and food & shelter. Recipients will be provided with financial resources as well as a mentor or coach to help ensure all the projects are completed.

A robust 360-degree advertising campaign for the "Pepsi Refresh Project" will span national TV and radio, OOH, digital and mobile advertising, POS, grassroots initiatives, public relations and social media.

Hooper says that, going

forward, PepsiCo Beverages will be focusing on four key brands: Tropicana, Aquafina, Pepsi brand and Gatorade.

To broaden its offering as consumers began to look for more variety in their beverage choices, Pepsi acquired Tropicana in 1998 and then Quaker and Gatorade in 2001. The beverage division merged with the new businesses and was renamed Pepsi-QTG Canada. In 2008, the businesses were again reorganized and PepsiCo Beverages Canada was formed, encompassing over 5,000 staff.

The new Tropicana "Brighter Mornings for Brighter Days" campaign launched during the Olympic closing ceremonies, and there are new initiatives upcoming for key brands like 7Up and Amp energy drink.



PEPSI

Bringing joy to Canadians for 75 years.

Congratulations on your diamond anniversary
from all your friends at CTVglobemedia.



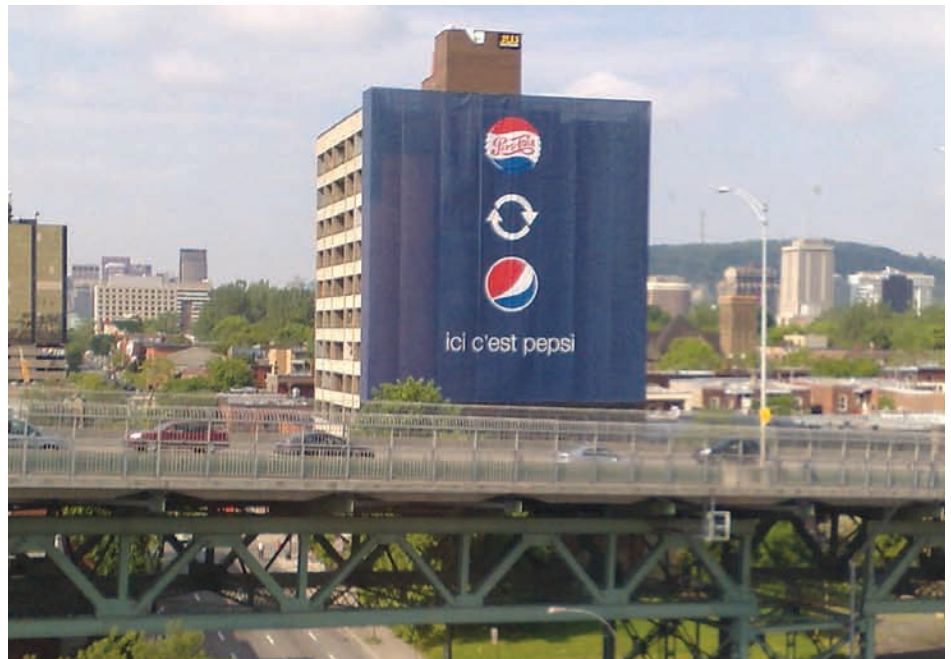


From all of us to everyone at **Pepsi**
 Congratulations on **75 years** of bringing joy to Canada
 And thank you for **10 years** of bringing joy to **LAUNCH!**



**The world
has changed.**

Teenagers drink a lot more juice products than they did 10 years ago. We're watching that trend and will continue to innovate, anticipate and respond



Hooper says PepsiCo is always looking for the right offerings for consumers. Today, one focus is on healthy options and products that support active living. The Aquafina+ with Vitamins product is the first in Canada to offer a

natural sweetener from the stevia plant, which brings the calorie count down from 100 to 10. Pepsi has also announced it will take sugary drinks out of schools worldwide by 2012, a change the industry has already made here.

"The world has changed," he adds. "Teenagers today drink a lot more juice products than they did 10 years ago. We're watching that trend and will continue to innovate, anticipate and respond." ■



CONGRATULATIONS
pepsi

**FOR YOUR REMARKABLE
SUCCESS AND CHEERS TO
A FUTURE THAT'S LOOKING
BRIGHT BY DESIGN!**

HERE'S TO 75 YEARS
& REFRESHING
GENERATIONS OF CANADIANS!

CONGRATULATIONS

*to our valued partner, Pepsi,
on your special anniversary.*

From your friends at CBC



CBC

Pepsi in Quebec: deep roots



Above: French-language version of "A lot to live."

Opposite: WWII brought war tempo ads and innovations like the first clear glass bottle with applied colour label.

It may not sound as homegrown as Cirque du Soleil or St. Hubert, but Quebecers feel they have an ownership stake in Pepsi.

After all, Quebec is where it all began for Pepsi in this country back in 1934 and where, years later, the company created the advertising magic that became a textbook case for Pepsi marketers around the world.

The iconic, award-winning Claude Meunier campaign began its gestation in 1984 when Pepsi came to realize that the distinctiveness of Quebec ran deeper than language.

Apart from the "Pepsi Challenge" in 1975, which featured pop singer René Simard, ads in Quebec had always been French-language adaptations of the work running in the U.S. and English Canada.

But by the early 1980s, while Pepsi was on equal footing with Coca-Cola across English Canada, market share

in Quebec was stalled about 20 points below Coke. The "Choice of a New Generation" campaign wasn't resonating with Quebecers.

To fix that, Pepsi became the first major multinational company to ever commit to Quebec-only advertising.

It was up to the J. Walter Thompson agency in Quebec, Blouin Coulombe Dube Thompson, to come up with a campaign that was relevant to Quebec consumers. Robert Thibeaudeau, who was the agency's VP/CD, says the team chose Claude Meunier to star in Pepsi commercials because he was well-known as half of the beloved comedy duo Ding et Dong, and his absurd sense of humour had huge appeal in the province.

In the ads, Meunier plays a stereotypical Quebecois character that will do anything to get his Pepsi. One of his most

popular roles is that of a hockey player, but over the years he has also been hockey fan Ti-Guy Le Buf, disco character Van Alain and zany fisherman Sylvain Saguenay.

"When we started the campaign Coke had the advantage, but with the advertising, we reversed that trend and made Pepsi number one," says Thibeaudeau.

The highlight of working on the Pepsi business for Thibeaudeau was not only the campaign's success, but also having a client accept – for the first time – that advertising had to be unique and culturally relevant to be effective in Quebec.

Sylvain Charbonneau, VP/GM of the Quebec Pepsi Bottling Group, PepsiCo Canada's marketing and production operation in the province, says that as well as being one of the most successful efforts, the



Here's to the next 75!



Claude Meunier work is also one of the longest running campaigns in Canada and for PepsiCo worldwide. From the launch in 1985 to 2002, Meunier was the spokesperson for Pepsi. He switched to Diet Pepsi in 2003 and has been lending his magic to that brand ever since.

According to Thibeau, there's been no wear-out factor – quite

the reverse. "Many people said they didn't like advertising on TV," explains Thibeau, "They were bothered by it. That never happened with the Meunier campaign. They kept asking for more."

The advertising was not only instrumental in making Pepsi the dominant cola in the province, but has also been credited with keeping

it number one to this day. The enduring campaign won CASSIES Best of Show in 1993 and the Regional Success award in 2005. As per Charbonneau: "Ask people why Pepsi is so strong in Quebec and they'll say it's about Claude Meunier, but it's also about taste. Pepsi almost belongs to Quebecers now. It's almost a love story."

Pepsi's 2009 advertising across Canada focused on the refreshed logo and the "Joy It Forward" tagline, but in Quebec it also talked about Pepsi's history in the province and thanked Quebecers for their many years of loyalty.

"With the 75th anniversary advertising, we referred to June 12, 1934 and the real name of our first employee 75 years ago. That person retired about 15 to 20 years ago – but his son and grandson also work for us," says Charbonneau.

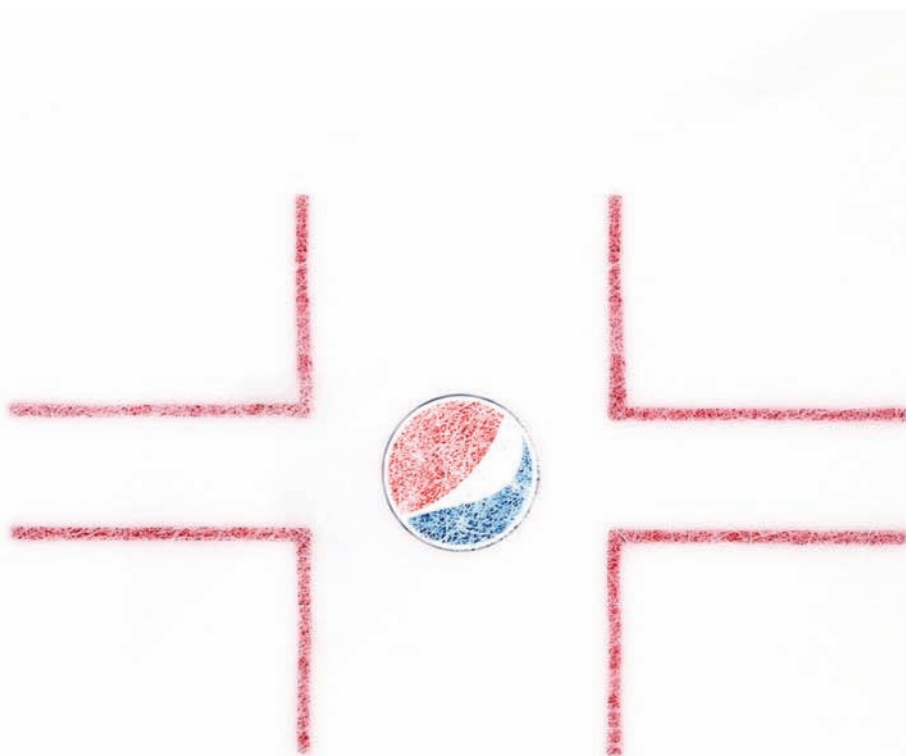
Longevity is something of a theme for Pepsi in Quebec. Charbonneau has been with the company for more than 20 years, but the careers

of many employees have spanned even longer (two industrious staffers clocked 52 years apiece).

"We always say our blood is blue," Charbonneau adds. "The difference here is we can see where we come from and where we are today."

In April, Quebec takes on the same "Pepsi Refresh Project" campaign as the rest of the country, but once again will make it uniquely its own. The very nature of the "Refresh" umbrella effort is community-based, so will work well in a province where Pepsi has built strong cultural bonds.

"Kudos to Pepsi," Charbonneau concludes. "It would have been easy last year, with the huge recession we had, to use the same advertising in Quebec as elsewhere, but again, the Pepsi marketing people maintained the focus. They are very sensitive to this market."



Here's to another
75 years of refreshing Canada.





BY MIKE FARRELL

THE PERSISTENCE OF GHOSTS IN THE MACHINE

YOUTHOGRAPHER

You remember Jaron Lanier right? He's the dreadlocked cyber guru, artist and computer scientist from the dawn of *Wired* magazine and the digital mediasphere as we know it, who coined the term "virtual reality" and saw the internet as a language created for and by today's youth.

Well, now, some 13-and-a-bit-years deeper into our internet-saturated world, it seems Mr. Lanier is not liking what's happened to the world of collective answers and infinite possibilities. Indeed, he's downright disenchanted and feels that our essential humanity is being downgraded to make way for collectively easier ways of connecting, computing, assessing, creating and so on.

The first sentence of his first book, *You Are Not a Gadget: A Manifesto*, released earlier this year, says it all: "It's early in the twenty-first century, and that means these words will mostly be read by nonpersons – automatons or numb mobs composed of people who are no longer acting as individuals." This provocative take on net culture continues on the theme of Lanier's 2006 groundbreaking and highly controversial essay on what he termed "digital Maoism."

The once wizard king of all things web and net is now seeing the hell that ubiquity hath wrought. His main concern is Web 2.0's ongoing belief in online collectivism and the "wisdom of the crowd." He argues that design (or ratification) by committee often does not result in the best product, and that the new collective ethos, embodied in everything from Wikipedia to *American Idol* to Google searches and Facebook – diminishes the importance and uniqueness of the individual voice and that the "hive mind" (his term) can easily lead to mob rule and a gradual lowering of the common denominator.

This is an informed, hardcore and thought-provoking assessment to be sure. However, it presents but one side of today's changing digital culture. A look at the past decade's major youth cultural trends indicates that the "collective voice" Lanier believes has been whittling down our essential humanity has also been informing important movements designed to embrace or restore this same humanity.

We see clues everywhere: the resurgent interest in folk music and the primacy of live performance, the demystification of celebrity and the linked rise of the "common man celebrity" via YouTube, the greening of everything, the trendiness of farmer's markets and youth's rising direct involvement in causes and charities all speak to a contemporary youth culture that is searching for something real, something visceral amidst this new sea of constant mass connection and lightening fast access.

So what are we to make of this enigmatic relationship between the digital body and the analog soul?



Mob rule or crop mobs? Farrell argues that the feared "hive mind" of today's interweb-saturated society will not diminish the importance of the individual voice, as youth culture uses the "collective voice" to embrace causes and restore humanity.

For starters, how about not confusing the media with core values? Just because youth spend the majority of their media time online doesn't make them soulless robots intent upon the procurement of experiences without meaning.

Over the past few years the procurement of real experiences – now diligently documented and transferred almost instantaneously to social networking communities – has become perhaps *the* most dominant commodity of modern youth culture. That's why it's impossible to turn around in our industry without bumping into a marcom strategy that's based on "authenticity"; the futuristic metal sheen that is associated with any new, modern tech (from electricity to radio to TV, to spaceships and beyond) is once again peeling away to reveal something more corporeal and we – as an industry, as a society – are responding.

Real connections and stories that speak to transcendent core human truths are becoming an identifier of our times.

There is no doubt that increased cultural presence and power is now more in the hands of modern citizen-consumers than ever before; smartphones and iPads stand as perfect metaphors for their expectations – "what I want, when I want, how I want." But this ability to access more info more quickly and to connect with more people has not diminished the timeless human need to develop and nurture deep connections.

Despite a wild increase in the number and variety of friends that a mainstream North American teen can and does have now, when asked about their inner circle of closest friends the number seldom goes higher than five – a figure that has transcended the centuries.

The medium has changed, creating significant cultural shifts, but not at the expense of the core values and needs that continue to bind us together as ghosts in the machine.

Mike Farrell is partner, co-CEO and chief strategic officer of Youthography. He can be reached at mike@youthography.com.

BY WILL NOVOSEDIK

DRINKING FROM THE FOUNTAIN OF YOUTH

BRAND EXPERIENCE

The authority that used to accompany age is questionable currency in the economy of youth. So our columnist thought it wise to consult with an authority on the subject, Kasi Bruno, customer experience manager at Wind Mobile, about brands and her relationship with them.

WN: Kasi, in a recent *Canadian Business* article, writer Andrew Potter claims that Naomi Klein's landmark *No Logo* has become the most influential marketing manual of its time, and that with the help of Twitter and YouTube, the subversive techniques of social activism highlighted in that book have become co-opted by the very brands that Klein assailed. Has this had any effect on the attitude that youth have towards brands today?

KB: We know that, ultimately, all roads lead to a transaction. No one is pulling the wool over our eyes. Rather, the difference is that if a brand can listen to us, entertain us, make our lives easier, give us a story to tell or a movement to support, we're interested.

WN: So even though you see through the tropes and schemes, you're still willing to experience brands?

KB: We're just as intrigued as anyone by the prospect of being the star of a brand story. The notion of 'us' being built into the brand is appealing, even though in that article you referenced, Potter calls this 'colonization of the sense of self.'

WN: Is it still 'colonization' if you're actively engaged in building the brand?

KB: Yes and no. If a brand sells without listening and through gimmicks, then that's invasive. If, however, a brand is authentic, then it's not colonization. A brand is real when it listens, acts with integrity and keeps its promises.

A great engaging brand is also flexible, dynamic and malleable. You have to be willing to make some changes or, more importantly, you have to be willing to have your customers make their own changes.

WN: A lot of brands would be uncomfortable with surrendering that much control. Can you think of any who have made such a leap of faith?

KB: Threadless is a good example. It's a t-shirt company that solicits all of its designs from its customers, then sells these designs online. Jeffrey Kalmikoff, CCO of parent co Skinnycorp, explains it thusly: 'The community changes the brand to suit them. We don't have expectations of what Threadless will be. We just manage the parameters.'

An authentic brand also closes the loop by communicating its evolution as a result of customer conversations. Starbucks and Lululemon do this well, and Microsoft's Windows 7 campaign revolves around this very concept.

WN: This notion of setting the context without imposing the content works perfectly for a brand like Threadless, but how does a big organization do the same thing?

KB: My Starbucks Idea is an online forum where customers submit ideas, and the community votes and discusses the suggestions. The company also tests new concepts through polls and guided discussion on the site. If Starbucks implements a community idea, in-store collateral identifies the addition as a community-sourced concept, thus closing the feedback loop.

Similarly, Lululemon has in-store suggestion boards, a robust online presence through social media, along with its own interactive website and blog, and incorporates more formally structured conversations through team R&D and its ambassador program.

Another thing Starbucks and Lululemon have in common is a strong reputation for phenomenal customer-facing staff. Conversations with a brand are possible only if conversations with its people are genuine.

Will Novosedlik is VP brand + communications at Wind Mobile. He can be reached at novosedlik@gmail.com. Kasi Bruno can be reached at kasi.bruno@rogers.com.



Lululemon's in-store community boards foster two-way communication between the brand and its consumers.

understandingyouth (& mom)

First **digital** media, **next social** media **changed the game**, and youth marketers were front and centre adapting to the new realities. For our 13th annual edition of Understanding Youth, *strategy* checks in with kid, tween and teen marketers to **see how campaigns are evolving as new media becomes old hat**, and where the next challenges and opportunities lie.

From transmedia storytelling to leveraging your brand's **social Q, learn what's next** from leading youth marketers. New this year, Understanding Youth is also focusing on youth brands' marcom strategy for **reaching mom**, and how social media plays out for her.

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31ST ANNUAL ACE AWARDS



Wonderland

IT'S WHERE THE GOOD STUFF IS.

The theme for Edmonton's 31st advertising awards was ACE in Wonderland. It's fitting because the journey to great marketing and big ideas can be a fascinating journey filled with odd personalities, surprising twists, and thrilling results.

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With over 13,000 advertising professionals, Edmonton is a growing force in Canada's advertising community. The ACE Awards celebrates our achievements locally, but are worthy enough of standing on a North American stage.

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31ST ANNUAL ACE AWARD WINNERS



BEST OF SHOW

ACE Award – “Police Half Marathon”

Entrant: Calder Bateman

Client: Edmonton Police Foundation

ADVERTISING CAMPAIGN

ACE Award – “Holiday Fire

Awareness Campaign”

Entrant: RED the Agency

Client: Alberta Municipal Affairs

ANNUAL REPORT

ACE Award – “LIVE”

Entrant: DDB Canada

Client: Northlands

ART DIRECTION

ACE Award – “Police Half Marathon”

Entrant: Calder Bateman

Client: Edmonton Police Foundation

CORPORATE IDENTITY

ACE Award – “Bluebird Cakes”

Entrant: Woodward Design

Client: Bluebird Cakes

EXHIBIT/POINT

OF PURCHASE

ACE Award – “Fire Awareness Tree Ornament”

Entrant: RED the Agency

Client: Alberta Municipal Affairs

FEARLESS CLIENT AWARD

ACE Award – “No More Grizzlies”

Entrant: Calder Bateman

Client: Alberta Wilderness Association

ILLUSTRATION

TRADITIONAL

ACE Award – “No More Grizzlies – Haven’t We Deceived Our Children Long Enough?”

Entrant: Calder Bateman

Client: Alberta Wilderness Association

NON-TRADITIONAL

ACE Award – “Faster”

Entrant: DDB Canada

Client: Northlands

PACKAGING

ACE Award – “Papa Bob’s Lather Bee Rich”

Entrant: El Designo

Client: Lather Bee Rich

POSTER SERIES

ACE Award – “Pennant Series: Chlamydia, Herpes, Gonorrhea, Genital Warts”

Entrant: Calder Bateman

Client: Banff Sexual Health Clinic

POSTER SINGLE

ACE Award – “Police Half Marathon”

Entrant: Calder Bateman

Client: Edmonton Police Foundation

ACE Award – “Pennant: Chlamydia”

Entrant: Calder Bateman

Client: Banff Sexual Health Clinic

PRINTING

ACE Award – “2008 ACE Award Winners Book”

Entrant: ION Print Solutions

Client: Advertising Club of Edmonton

PUBLIC SERVICE

BROADCAST

ACE Award – “Singing Smoke Alarms”

Entrant: RED the Agency

Client: Alberta Municipal Affairs

PUBLIC SERVICE PRINT

ACE Award – “Pennant Series: Chlamydia, Herpes, Gonorrhea, Genital Warts”

Entrant: Calder Bateman

Client: Banff Sexual Health Clinic

SELF PROMOTION

ACE Award – “Wishbone Christmas Card”

Entrant: Calder Bateman

Client: Calder Bateman

ACE Award – “McRobbie Optamedia Christmas Wrap”

Entrant: McRobbie Optamedia

Client: McRobbie Optamedia

TELEVISION SINGLE PRODUCTION <\$50,000

ACE Award – “Singing Smoke Alarms”

Entrant: RED the Agency

Client: Alberta Municipal Affairs

VIDEO

ACE Award – “Cat Attack”

Entrant: DDB Canada

Client: Advertising Club of Edmonton

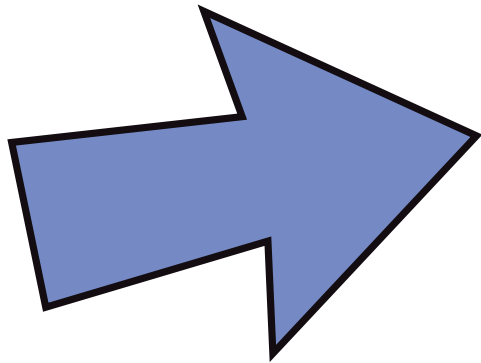
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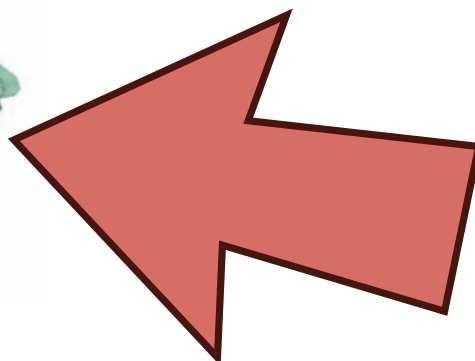
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2010 deadline: May 14

To get your shot at the shortlist, send your top five campaigns from five different clients (with brief descriptions under 100 words each) to *strategy's* special reports editor Emily Wexler at ewexler@brunico.com. A poll of Canada's top marketing and agency players will determine the shortlist, to be announced June 15.



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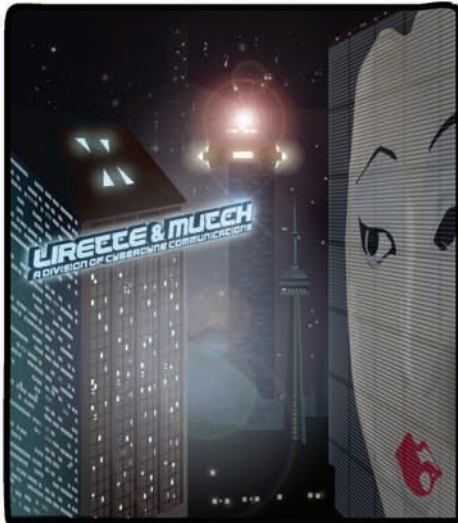
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2010 deadline: May 14

For shortlist consideration, send us your top three media campaigns (with brief descriptions under 100 words each) to *strategy's* special reports editor

Emily Wexler at ewexler@brunico.com. A poll of industry experts will determine the shortlist, and the winner will be determined by a jury.

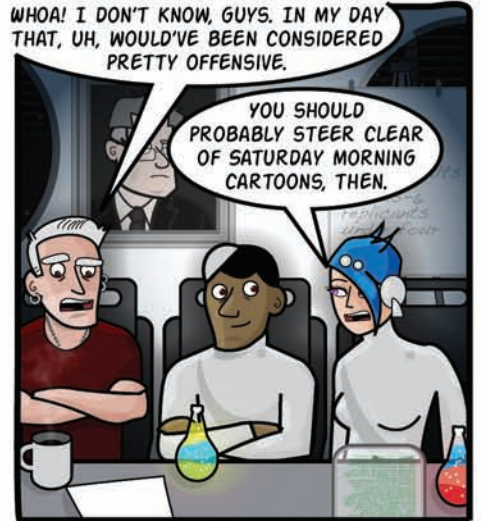
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Jamie Lirette is the Pictures.

He won a Titanium Lion in 2018 for his work on the Soylent Red account, and was subsequently inducted into the Marketing Hall Of Legends after the selection process was amended to trial by combat.



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He invented a time machine in 2032 and hasn't been seen since. Today, Graham is best remembered as the wunderkind who gave the world Just Do It, 1984 and the original Star Wars trilogy.

Words & Pictures is read in 99 countries, including whichever one you're in right now. Graham & Jamie would really like to break 100, so if you know anybody in Lesotho or Vatican City, feel free to send them to wordsandpicturesonline.com

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